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A WEEKLY JOURNAL

DEVOTED TO MUSIC AND ITS ALLIED ARTS

Thirty-sixth Year

Price 15 Cents

Subscription \$5.00

Foreign \$6.25 Annually

VOL. LXXI.—NO. 6

NEW YORK, THURSDAY, AUGUST 12, 1915

WHOLE NO. 1846

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MUSICAL COURIER

VOL. LXXI.—NO. 6.

NEW YORK, THURSDAY, AUGUST 12, 1915.

WHOLE NO. 1846.

A POPULAR GERMAN "FAUST" OF A HUNDRED YEARS AGO.

Germany Celebrates the One Hundredth Anniversary of the First Performance of Spohr's "Faust"—
A Violinist Without Arms—The Brothers Casadesus Fall in Battle—
American Music Students Active in Berlin.

Jenaerstr., 21,
Berlin, W., July 7, 1915.

A hundred years ago today, on July 7, 1815, an interesting operatic première occurred at the "Theater an der Wien" in Vienna. The work performed was Louis Spohr's "Faust," and the occasion was of special interest, because it marked the first serious and successful setting of this subject to music, although there had been many unsuccessful attempts; in fact, the first of these, entitled "Harlequin Faustus," by a certain Gaillard, was performed in London as early as 1715, and during the eighteenth century dozens of second and third rate composers handled the subject in their own trivial way. It remained for Spohr, the famous violinist and composer, to give the ever popular book a worthy and serious musical setting.

Spohr's librettist, Carl Bernhard, did not base his text on Goethe's "Faust," although the first part of that monumental work had been published in 1808. Bernhard's "Faust" keeps more to the earlier traditions and his hero appears rather as a magician, as a mysterious personage, than as the deep philosopher and thinker, and in the action the magical and diabolical plays an important part.

SPOHR'S "FAUST" POPULAR.

Spohr revealed a master hand in characterizing the different persons, giving each his own distinct tonal physiognomy. To our modern ear the score would sound faded and old fashioned, like "Kapellmeistermusik" of a hundred years ago. But nevertheless his "Faust" maintained itself on the stages of Germany for nearly half a century, while none of the other "Faust" operas that were written during that period, gained a foothold. In 1852 Spohr revised his score, substituting recitatives for the former dialogues, and making three acts where formerly there had been only two.

In 1850 Gounod's "Faust" appeared, and its enormous popular success was the death knell of Spohr's opera. In Germany Gounod's "Faust" has been called "Margarete." Spohr died a few months after the première of the famous French opera, and the public was as quick to forget his "Faust" as it was to accept that of the Frenchman. Spohr's death was sincerely mourned in all parts of the fatherland, and many tributes were paid to his memory. The following words of Richard Wagner, written at the time, are among the most beautiful ever penned on the famous musician, Spohr.

"It fills me with sadness that the last one of the circle of noble serious musicians has gone from our midst, whose youth was illumined by the sun of Mozart's genius, and who preserved that light with touching fidelity, shielding it from all of the winds and storms of life, and like a vestal virgin keeping it pure and holy on a chaste hearth."

Spohr's works now are practically obsolete, except the

eight violin concerto known as the "Gesangsscene," but in his time and generation he was an important figure in the musical world.

OTHER "FAUST" SETTINGS.

There have been numerous musical settings of Goethe's "Faust" since Gounod, but none of them has had lasting



SOME OF THE WONDERFUL FEATS ON THE STAGE OF THE ARMLESS VIOLINIST, CARL HERMANN UNTHAN.
(1) Tying his cravat. (2) Playing a game of cards. (3) Playing the violin. (4) Shaving himself. (5) Manipulating the typewriter.

success. Berlioz's dramatic legend, "Damnation de Faust" and Arrigo Boito's opera, "Méphistophèle" had a moderate degree of success. Heinrich Zoellner's opera "Faust," which appeared in 1887, was short lived. Goethe's drama in its original form has also frequently been set to music not as an opera, but in a melodramatic manner. As chief among such composers may be mentioned Prince Anton Radziwill, Joseph von Lindpaintner, Eduard Lassen, and recently Felix Weingartner. During the four years that I resided in Weimar, "Faust" always was given on Goethe's birthday with Lassen's music. Outside of Weimar, however, Lassen's setting had little vogue.

The subject of "Faust" has inspired still other forms of composition: there are the beautiful Schumann "Faust"

scenes for solos, chorus and orchestra. Whereas most composers were inspired by the first part of Goethe's drama, Schumann was most successful in scenes from the second part. Then there is Liszt's "Faust" symphony, Wagner's "Faust" overture, and the numerous "Faust" Lieder, of Beethoven, Kreutzer, Schubert, Marschner, Liszt, Hugo Wolf, Mahler, and others of our own day.

A VIOLINIST WITHOUT ARMS.

Probably the most remarkable case of abnormal violin playing in the history of music is that of the armless Carl Hermann Unthan, who for several decades past has been a celebrity on the variety stages of Europe. Of course for the general public he is a freak, a curiosity, and his performances on the stage are not limited to violin playing, but include many other achievements, such as shaving himself, manipulating the typewriter, playing cards, tying his own cravat, lighting a cigarette, etc. But among all these extraordinary feats his violin playing deserves the greatest attention, and it is justly celebrated. Of course he cannot be measured by a high artistic standard, but in point of tone and execution what he actually does is so extraordinary as to be unbelievable except to those who have heard him.

As is seen by the accompanying illustration, while playing, Unthan's violin is lying on a little table and he manipulates the finger board with the toes of his right foot, and draws the bow with the left, thus reversing the real method. His tone is sweet and pure in cantabile, and he possess an astonishing amount of technic, considering the fact that it is all done with the toes. His intonation is true and his runs are clear. Unthan studied the violin with no less a pedagogue than Ferdinand David in Leipsic. David was extremely interested in the case and insisted on his strange pupil's playing a violin normally tuned to fifths, and keeping to a normal fingering in scales and arpeggios. To the ordinary violinist it would seem wholly impossible and quite unheard of to play the violin at all with the toes, but Unthan has made the impossible possible.

His first efforts on the violin with Wilhelm Schuster, of Koenigsberg, as a teacher were very discouraging, but later under David's instruction, with whom he studied three years, his progress was more gratifying.

After completing his studies with David, he made his debut as a violinist in Leipsic at the old Gewandhaus, to the astonishment of all who heard him.

During his long career on the variety stage, Unthan has earned a considerable fortune and now is independent. He recently proffered his services to the German Government, offering to instruct soldiers who have lost both arms in battle, how to become independent by the use of their feet. In this particular line of instruction he is certainly without competition.

LEGS AND THE MAN.

Unthan was born without arms, and as he very early showed a disposition to use his feet as others use their hands, his parents always let him go barefooted, so that he could have the free use of his feet, with the result that in time he developed a strength, flexibility and independence in the use of his ten toes that baffles description. No less flexible and elastic are his legs, which he uses as an ordinary person would use the arms. Unthan is quite independent of any help in dressing himself, and shaving, in winding up or regulating his watch, in sharpening a pencil, in cutting his nails, or in any of the acts of ordi-

nary daily life. His case is so extraordinary and so interesting that I am enclosing herewith a few photographs of him taken during these different accomplishments. Like Count Zichy, the famous one armed pianist, about whom I recently wrote, Unthan had to invent his own ways and means of doing things.

"With unending patience," he writes, "did I try and experiment, locked in my room, so as not to be laughed at by others, until finally after a hundred failures I discovered a possible way of doing what I wished. Patience and again patience was my guiding star. . . . I had much trouble in learning to play the violin. When finally, after endless, fruitless attempts a way was found I seemed for a long time to make no progress at all. But I had great difficulties also in acquiring skill in other things, particularly in writing on the typewriter. I had first to invent a number of little appliances before it was possible to manipulate the machine with my feet." Today Unthan writes on the machine as rapidly as the most skillful typist with two arms.

Striking features of the character of this remarkable man are his optimism and joy of living.

THE ROBERT FRANZ CENTENARY.

The hundredth anniversary of Robert Franz's birthday was celebrated in appropriate fashion throughout Germany. Of particular interest was of course the celebration in Halle, where the composer lived and wrought, and where the famous Singakademie Chorus that was founded by Robert Franz and conducted by him during the years from 1842 to 1867, still is in existence and is a most flourishing body of singers. The chorus honored the memory of its founder by singing his "117th Psalm" and his Spring Song, entitled "Die beste Zeit," at his grave on June 28, his birthday. This open air concert was conducted by Alfred Rahlwes, who now occupies the position formerly held by Robert Franz as conductor of the Singakademie and as director of the musical department of the Halle University. Dr. Meyer, the director of the university, delivered a speech at the grave, and there were many costly wreaths and floral offerings, both in the cemetery and at the Robert Franz statue, which is a work of the sculptor Schaper. There were also several other special Franz concerts given, and lectures by Messrs. Seydel and Heydrich, two well known musical personalities of Halle, who both spoke at length on the importance of Robert Franz's mission to the musical world.

HENRI CASADESUS DEAD.

The musical world has suffered a severe loss in the death of Henri Casadesus, the Parisian who recently fell on the field of honor on the west front. Henri Casadesus was justly celebrated in Europe as a virtuoso on the viola d'amore. His beautiful, finished, artistic, refined performances succeeded in bringing this old, neglected instrument into favor again. Who can ever forget those delightful evenings at Beethoven Hall in Berlin, when Casadesus and Kussewitzky were heard in ensemble in charming almost forgotten duets for viola d'amore and contrabass. The solo offerings of both artists, to be sure, were no less enjoyable, but those ancient duets in such exquisite renditions and in such a unique instrumental combination exerted an indescribable fascination on all who heard them; the impression was indelible.

Henri Casadesus also was the founder of the famous Society of Ancient Instruments, of Paris, which played

with great success throughout Europe. This was a unique ensemble, consisting of the quinton, viola d'amore, viola da gamba and clavecin. The viola da gamba was played by Marcel Casadesus, brother of Henri, who also has fallen on the battlefield. The programs of all the concerts given by this Society of Ancient Instruments consisted entirely of old, neglected sixteenth, seventeenth and eighteenth century compositions. These Parisians were annual visitors to Berlin, and their concerts were considered unique features of the musical season. The death of these two artists is an irreparable loss not only to France, but to all Europe, and will be mourned in Germany quite as much as in any other country on the continent.

I was well acquainted with Henri Casadesus. He not only



LEOPOLD AUER.

Who celebrated his seventieth birthday on June 7.

was a great artist, but also possessed many superior qualities as a man. He was a true and loyal friend, broad and catholic in his artistic tastes, very refined and a thorough gentleman.

A PROGRAM OF BACH MUSIC.

A belated Bach evening was given the end of June by that master Bach interpreter, Johannes Messchaert, assisted by Bernhard Irrgang, the well known Berlin organist.

The concert was given in the Garrison Kirche, which possesses a very fine organ. Irrgang opened the program with a magnificent performance of the prelude and fugue in C minor, and later on he played the two Choralvorspiele, "Es ist gewisslich an der Zeit" and "Wenn wir in hochsten Noeten sein," and also the toccata, adagio and fugue in C major. Especially impressive was Irrgang's rendition of the second Choralvorspiel, "Wenn wir in hochsten Noeten sein," which was Bach's last composition for organ written only a few weeks before his death. He was already blind and was compelled to dictate the composition to his son-in-law, Altnicol. This wonderful composition proves, however, that Bach's inspiration in spite of the approaching end was on the increase rather than on the decline.

Messchaert sang the recitatives and arias from six cantatas in his own masterly and inimitable manner. Johannes Messchaert is undoubtedly foremost among the Bach vocal interpreters of our day, and the audience was visibly impressed by his singing.

AMERICAN VOCAL STUDENTS AT BERLIN.

Those American students of singing who were not frightened into leaving Berlin at the beginning of the war, have reaped a rich reward for their courage, for the Berlin vocal teachers have had much more time to devote to them the past season than is ordinarily the case, with the result that their progress has been unusually rapid. Two American voice students, who have been studying here for the past two years with Franz Proschowsky, are Margarete Shalliday, of Chattanooga, Tenn., and Edmund

Knudson, of Minneapolis, who are among those who stayed here after the declaration of war and with very gratifying results. These two Americans recently were heard by an invited audience in a program of Lieder and arias at Mr. Proschowsky's studio. Miss Shalliday sang Brahms' "Sehnsucht," "Lerchengesang," "Nachtigall," Schumann's "Du bist wie eine Blume" and "Widmung," then two Strauss Lieder, "Die Nacht" and "Ich liebe dich," closing with the dramatic second aria from Saint-Saëns' "Samson and Dalila." Miss Shalliday has a beautiful, sympathetic mezzo-soprano voice, rich in quality and of unusual range, to which are added a stage presence and personality of singular charm. Miss Shalliday has just left for America and intends to do concert work in the South next season.

Mr. Knudson sang Schubert's "Wanderer," Brahms' "Dein blaues Auge," "Auf dem See," and the big aria from the "Flying Dutchman," "Die Frist ist um." He is the possessor of a baritone voice of appealing timbre and penetrating power. He has his organ under excellent control, and he, like Miss Shalliday, revealed in his interpretations an unusual degree of musical intelligence combined with deep feeling.

OPERATIC PREMIÈRES.

Several new operas by well known German composers are to be brought out next season. The first première will be that of Max Schilling's "Mona Lisa," which will occur at the Stuttgart Royal Opera at the beginning of the season, toward the end of September. The first performance of Otto Taubmann's "Portia," based on scenes of Shakespeare's "Merchant of Venice," was to have been given at the Frankfurt Opera last season, but was postponed on account of the war. It probably will be brought out early the coming season. A third novelty is an opera entitled "Marienkind," by Eduard Behm, the well known Berlin composer and accompanist. His work will be produced first at the Würzburg Municipal Opera.

AMERICAN SINGER'S SUCCESS.

Adele Salten, a young American soprano, has sung in three important German towns, Hanover, Bremen and Halle, with marked success the past season. Miss Salten is a pupil of Frieda Hempel and possesses a coloratura voice of remarkable flexibility and beautiful quality. The German critics praise her work in the warmest terms.

CONCERT TOUR OF BELGIUM.

Four prominent members of the Berlin Royal Opera, Claire Dux, Marianne Alfermann, sopranos; Emmi Leisner, contralto, and Walter Kirchhoff, tenor, are at present making a tour of Belgium. Their concerts are not given, however, for the general public, but only for wounded soldiers in the lazarets.

ARTHUR M. ABELL.

Summer Music in San Antonio.

San Antonio, Texas, July 31, 1915.

Friday evening, July 23, Arthur Claassen presented in recital Carl Schlegel, baritone of the Metropolitan Opera Company in the ballroom of the Menger Hotel. Mr. Schlegel's program was most interesting and unhackneyed. He was obliged to respond to each group with an encore, and for two of these he gave the popular "Rosary" and Schumann's "The Two Grenadiers." His interpretation of this was a particular delight. He was accompanied at the piano by the teacher and composer, John M. Steinfeldt. Between the third and fourth groups he played three compositions, which were so well received that he was obliged to give an encore.

Edna Polhemus, a San Antonio soprano, assisted Mr. Schlegel. She sang the "Page's Song," from "Les Huguenots," and "One Fine Day," from "Madame Butterfly." She also sang with Mr. Schlegel a duet. Miss Polhemus' voice is very clear and even. Her high tones were taken with great ease.

Mildred Wiseman, a talented young violinist of this city, will leave soon for New York, where she will continue her studies under the best masters.

Vera Nette, soprano, of San Antonio, who has studied ten years abroad, recently gave a concert in Comfort, Texas, assisted by Douscha Henderson, pianist.

The preparation of "Elijah" under Mr. Barnes' direction, is progressing steadily. When fall comes and the real work begins, the hardest part will have been done.

MRS. STANLEY WINTERS.

What Sousa Does.

It is always a joy to watch Sousa's conduct. He does it with the flick of a white gloved finger or the undulation of a wrist, or the sweep of an arm in a gesture like that of rocking a cradle. And the music he evokes is clean cut and graceful as himself. Whether its rhythm is insistent as the tread of marching feet, or delicate as that of the pulse, it steals into the blood and the muscles and nerves of the hearers until they throb in synchronism with his baton.—Seattle Sun.

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—Frank King Clark, Berlin, July 19, 1914.

MORMON SINGERS SCORE LOS ANGELES SUCCESS.

Ogden Choir Wins Acclaim in Southern California Metropolis—Von Stein Academy Introduces Brilliant Pupils—Mlle. de Tréville Rivals Canary in Cadenzas.

1110 W. Washington Street,
Los Angeles, Cal., July 31, 1915.

The Mormon Tabernacle Choir of Ogden, Utah, gave two splendid concerts Monday and Tuesday evenings, July 19 and 20. This imposing body of 200 singers is the official choir of the Mormon Church chosen to tour the expositions and Pacific Coast. The choir is made up of trained voices and shows remarkable drill under Joseph Ballantyne, conductor. Beside Mr. Whittaker, organist, and the business managers of the tour, they carried as soloists Emma Lucy Gates, soprano; J. J. McClellan, organist, and Leon Hoffmeister, baritone.

Not only were the voices of excellent quality and thoroughly drilled, but also the singers gave the two programs entirely from memory. This enables a body of singers to give undivided attention to the director, with results that are always beneficial. One noticeable feature of the singing was the beautiful shading and variety of color effects achieved. Mr. McClellan is well known here, as well as in nearly every city of the United States, and his position as one of the foremost organists of the country never is questioned. His enthusiastic reception was a foregone conclusion and his encores were imperative.

The great feature of the concerts was the first appearance of Lucy Gates, and she conquered the hearts of all who heard her. Seldom is a voice of such clarion purity heard. It has a bell-like quality of exquisite fineness and her intonation is flawless. The execution also approaches a perfection rarely heard. With it she combines so sweet and gracious a personality as to win at once every member of her audience. She had many recalls at each appearance and her return will be looked forward to by all who heard her.

VON STEIN PRIZE MEDAL CONCERT.

Thursday evening, June 21, occurred the twenty-first semi-annual award of prize medals given by the Von Stein Academy, at the School Auditorium, on South Broadway. The program from beginning to end was unusually interesting and not only was every number well played with evident understanding of the sense as well as technic, but very noticeable was the unusual lack of self consciousness or timidity generally found in pupils' recitals. This can be in a large measure accounted for by the fact that the weekly recitals given by this institution, at which all the pupils are expected to play frequently, accustom them to an audience. Then, too, the policy of the school is toward this very end. An evident sympathy and understanding exists between Mr. von Stein and his pupils, and a word of praise from him is greatly appreciated.

The two violin pupils of Mr. Webster, who appeared on the program, were certainly a credit to their teacher. They played with real feeling for the instrument as well as with exactitude of technic. At the close of the program Mr. von Stein presented the medals with a few appropriate words of appreciation and encouragement. The basis of marking for the prize is one of great fairness, the attendance and credits in the various departments going to make up the total. The first prize, the diamond medal, was won by Hazel Yoho, class of Mr. von Stein; the gold medal was awarded to Patience Leaver, and the silver medal (which is given to the junior department) to Antonio Echezarreta, class of Mr. Nemechek.

MAURICE FARKOA IN LOS ANGELES.

Privileged, indeed, were the thirty or forty friends bidden by Cyril Dwight Edwards to meet Maurice Farkoa on Tuesday evening, June 20, at the artistic home of Mr. Edwards and his charming mother.

Mr. Farkoa is known in this country mostly by his work in light opera, although he has given many private recitals in the homes of exclusive New Yorkers. For many years he was the idol of London and his life reads like a romance. His father was French, his mother English and he was born in Smyrna, his mother's father being the British consul to Smyrna for many years.

It is exceedingly difficult to find words in which to describe Maurice Farkoa's art. He is called in French a "chanteur-discur" and his gift is inimitable. It is something that could be neither acquired nor imparted, so much is it a part of himself. The grace of gesture, the beauty of diction and voice are but the vehicles through which he touches the human heart and makes it weep or sing or laugh as he will. Mr. Farkoa has appeared in nearly every country of Europe, and just a year or so ago was pre-

sented to the Grand Duke Vladimir of Russia by Jean de Reszké and was called for two concerts by the Czar, but remained in Russia three months, so much in demand was he. Only last year he sang in Cairo for the Khedive and his harem. It is needless to say that while he may have been visible to the latter, they were not to him, for a curtain divided the audience and the performer—but he says it was an interesting experience.

He was called to Los Angeles by one of the large film companies to do some work for the screen, but as his scenario was not ready, it has resulted in a vacation and visit. He and Mr. Edwards have been friends since boyhood and have much enjoyed this opportunity for a reunion. Besides Mr. Farkoa's singing on Tuesday night, Mr. Edwards delighted with his splendid baritone voice, Miss Morrison played some exquisite Debussy numbers, Mr. Robertson, the violinist, greatly pleased with two numbers, and little Miss Bischoff, a pupil of Mr. Edwards, gave real pleasure with a fresh young voice of lovely quality. Mrs. Hinman played the accompaniments most beautifully.

DE TRÉVILLE GETS A NEW CADENZA.

I was much amused by Yvonne de Tréville's description of how she acquired a new cadenza for Lola Carrier Worrell's "Love's Awakening," which is the manuscript song dedicated to Mlle. de Tréville and will appear on her program next season.

While Mlle. de Tréville was a guest at the Chino Ranch of Mr. and Mrs. E. J. Marshall, she was much amused by the antics of a canary bird which hung in the room where she practiced. Each morning during the practice hour, the little bird as soon as Mlle. de Tréville began, would hop to the floor of the cage and stand as close to the bars as he could get, evidently listening and watching with great interest while the diva sang, and never presuming to interrupt. As soon as she would pause, the bird would fly up to the perch on the other side of the cage and fairly split his little throat singing. The prima donna would listen as respectfully as the bird had done and when it came her turn, would attempt to imitate the bird's song. Every morning of her stay this alternating practice hour took place and she carries away as a result an entirely new cadenza acquired from the little feathered songster.

NOTES.

Saturday afternoon, July 17, Mary Adèle Wooster and the Misses McCreery, whose studios join in the Y. W. C. A. Building, entertained a few friends for tea in honor of some of the visiting musicians.

The same afternoon Fannie Dillon gave a pupils' recital in Symphony Hall. Those taking part were Arline Cook, Edna Thompson and Bessie Atwood. Their work proved that Miss Dillon is a teacher as well as a composer. The program was varied by two groups of songs by Ruth Hutchinson, a pupil of Emma Porter Makinson. Miss Hutchinson's work was altogether artistic and she showed splendid schooling. Her voice was free and easy and her scale remarkably even. It was an unusually good program all through.

Monday afternoon, July 19, Mrs. W. F. Howard entertained at her beautiful home in Western avenue for Mrs. J. J. Abramson, who left this week for her vacation. A few congenial friends were asked in and an informal afternoon of visiting and music was spent, followed by a cup of tea and light refreshments. Mrs. Howard is known for her genial hospitality and a few hours in her home is always a privilege.

JANE CATHERWOOD.

Johannes Sembach Stays in America.

Johannes Sembach, the German tenor, who made such an excellent impression in his opening season

at the Metropolitan Opera House last winter and in various concert engagements, is passing the summer with Mrs. Sembach at Edgemere, L. I.

Young Violinist Enjoys the "Auto-Ped."

This interesting little snapshot of the young violinist, Arkady Bourstin, shows him mounting the latest form of locomotion, the auto-ped, at the home of Conrad Hubert,



ARKADY BOURSTIN ON HIS AUTO-PED.

on Long Island. Mr. Bourstin enjoys this form of recreation tremendously, but he is working hard also on his programs for the coming season, which promises to be a busy one.

Mr. Bourstin had most enthusiastic audiences at his recent appearances at Spring Lake, N. J., and Brookfield Center, Conn.

Opera Singers Visit Saratoga.

Margarete Matzenauer and Edoardo Ferrari-Fontana recently passed through Saratoga, N. Y., on a summer outing, and were guests of the Hotel United States in that city.

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TWENTY-SIXTH SAENGERFEST OF NORTHWEST SAENGER- BUND HELD AT OMAHA.

Brilliant Array of Soloists Add Luster to Attractive Programs—Next Festival to Be Held at Kansas City.

Omaha, Neb., July 26, 1915.

"Every opinion is expressed in superlatives, partly to conceal ignorance and partly to attract attention; every shanty is a saloon and every inn a palace; guessing riddles is called a tournament, and killing flies a crusade." So writes the eminent English critic, W. H. Hadow, in a recent issue of the Musical Quarterly, and the quotation is here made not as a text for a discourse, but rather as a warning to the prospective reader that such will not be the plans pursued in the subsequent brief review.

The twenty-sixth Saengerfest of the Saengerbund of the Northwest, held in this city last week, was a real singers' festival, and achieved a Success whose proportions quite justify the use of the capital letter.

Originally to have been held in Denver, it was for reasons of expediency transferred to Omaha at a late hour, and the

performed these truly herculean labors with complete credit to himself and all others concerned. His long years of experience in every department of musical activity, his thor-



THEODORE KELBE,
Director of mass chorus.

ough routine, his ripe and rounded musicianship were all faithfully mirrored in the sum of his manifold achievements.

To Director Theo. Kelbe, of Milwaukee, likewise accrues a large share of honor for the accomplishment of



MARIE RAPPOLD.

labors involved in preparation were rendered greater by the shortness of the time available. But the committee in charge, working with energy and optimism, brought the event to a successful issue, and in the meantime the cause of music received a powerful impulsion in this community and in others less directly involved.

To the activities of Conductor Theodore Rudolf Reese, more than to any other single agency, are attributable the splendid results of the festival on the musical side. He it was who trained the local choirs for their several appearances. He also drilled an orchestra of over sixty musicians brought together for the occasion in the many orchestral numbers performed in the course of the three days and five concerts of the festival. Conductor Reese also directed the accompaniments for the soloists not only in the concerts, but also during the long and taxing rehearsals. More than this, he figured frequently on the programs as a composer, directing, in the course of the concerts, an overture, a festival march, a ladies' chorus and several arrangements by himself. The highly esteemed conductor



PAUL ALTHOUSE.

memorable musical results. Over twelve hundred men responded to his baton with almost military precision. At his instance they arose literally "as one man," and followed their own good example by making their attacks in the same

manner. Mr. Kelbe's success in obtaining results in shading, phrasing and dynamics was none the less remarkable, and constituted one of the noteworthy features of the series.

The soloists offered to the patrons of these concerts were of the highest character obtainable. All are artists at the height of their reputations and in the prime of their power, and all gave of their best during last week's series.

Marie Rappold appeared three times as soloist, and three times electrified her hearers by her highly finished and vocally beautiful performances. The "Ave Maria" from Bruch's "Cross of Fire," the aria "Dich, theure Halle" from "Tannhäuser" and Agathe's aria from "Der Freischütz" furnished splendid mediums for the enjoyment of the freshness and exquisite timbre of her voice and the versatility of her attainments in interpretation.

Julia Claussen, contralto of the Chicago Opera, revealed a voice of surprising volume; warm, and glowing with color. Her singing is characterized by a remarkable poise, which keeps her in constant possession of her wonderful gifts of emotional delineation. Her principal numbers were Wagner's "Im Treibhaus," "Träume" and "Schmerzen," all with orchestra; an aria from an opera by Hallström, and a group of Lieder by Wolf, Strauss and Leo Braun.

Christine Miller, the noted Pittsburgh contralto, sustained and augmented the reputation she has previously enjoyed here. Gifted with a voice of much beauty and expressiveness and with an attractive presence, she uses her equip-



CHRISTINE MILLER.

ment intelligently and with effect. She gave a moving and dramatic delivery of Tchaikovsky's "Farewell, Ye Hills," and later sang a song group and Liszt's "Die Loreley." As an encore Miss Miller featured a new "War Song" by Max Fiedler.

Paul Althouse sang an aria from "The Magic Flute" at his first appearance, showing in the process a highly cultured tenor voice of peculiarly appealing quality. Later he gave the tenor aria from "Hiawatha's Wedding Feast" by Coleridge-Taylor, voicing the message of its flowing measures with sustained lyricism and sympathetic insight. Mr. Althouse also proved his value as a Lieder singer by an intelligent interpretation of a modern song group.

Henri Scott, the distinguished basso, was warmly welcomed by his many friends and admirers here. His sonorous voice and virile readings were heard and keenly enjoyed in arias from "The Magic Flute," "Euryanthe" and "Tannhäuser." Like the other artists, Mr. Scott was generous with encores, singing, among other things, the "Toreador Song" from "Carmen," and striking a particularly happy chord, especially with the large German section of the audience, by his well timed use of "Die Wacht am Rhein" as an encore.

The ever popular "Ridi Pagliacci" was sung by the almost equally popular tenor, Enrico Palmetto, who later

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contributed an interesting song group, winning a huge success on each occasion.

Mrs. Thomas J. Kelly showed a well schooled soprano voice of lovely lyric quality in the delivery of a group of songs by Strauss, Reger and Henschel. Poise and temperament characterized Mrs. Kelly's singing, her voice filling the wide spaces of the auditorium without strain or effort.



HENRI SCOTT.

Corinne Paulson, a pianist of many gifts, was heard in temperamental and technically finished reproductions of two Liszt numbers, "Saint Francis Walking on the Waves," and the "Rakoczy March." As an encore Miss Paulson gave a well balanced performance of the same composer's third "Liebestraum."

"The Poor Honvéd," ballad for tenor, by Ad. Müller, was sung by Paul Reese, a son of Director Reese. The young artist's fresh voice and abounding temperament brought him applause and laurels.

Margaret Damm, a popular local soprano, gave pleasure



JULIA CLAUSSEN.

to the first night's audience by a spirited performance of an aria from "Traviata."

Louis Schnauber, another star in the local firmament, was the only solo violinist of the series, giving a praiseworthy rendition of Vieuxtemps' "Fantasia Appassionata."

The formidable list of soloists is completed by the name of E. C. Boehmer, baritone, of Lincoln, Neb., who won

commendation for his singing of a number by Franz Ries. Accompanying the artists of the Saengerfest were the following pianists: Corinne Paulson, Mrs. E. R. Zabriskie, Mrs. F. A. Delano, Jean P. Duffield and Sigmund Landsberg.

NOTES.

Albin Huster, of Omaha, was the concertmaster of the orchestra.

R. C. Strehlow, of this city, was elected president of the Northwest Saengerbund for the ensuing two years. The next festival will be held in Kansas City.

On the opening evening, addresses were made by Messrs. Leo Hoffmann and Robert Strehlow, both officials of the



IN THE "SPOTLIGHT"—PAUL ALTHOUSE AND JEAN P. DUFFIELD.

local organization, by the Honorable James C. Dahlman, mayor of Omaha, and by his Excellency John H. Morehead, Governor of Nebraska.

Incidental solos on the program of the reception concert were sung by Mrs. G. W. Icken, soprano; Dora Haarmann, contralto, and Fred. K. Rieth, baritone.

A pleasing feature of the festival was the singing of a chorus of nearly two thousand school children. The children sang a number of German and American songs in the original tongue and with correct enunciation. The songs were arranged in medley form with orchestral accompaniment, and were a product of the joint labors of Ferd. Stedinger, of the local committee, and Conductor Reese.

Marie Keiser, soprano, was recent visitor in the city, where she sang before a Woodmen of the World convention.

Mr. and Mrs. Henry Cox are summering at Clear Lake, Iowa. JEAN P. DUFFIELD.

Mme. Matzenauer on "I Didn't Raise My Boy to Be a Soldier."

Margarete Matzenauer, the Metropolitan soprano contralto, had the following to say in a symposium of prominent singers on the subject "I Didn't Raise My Boy to Be a Soldier." "That would be worthy of being the new international motto," suggested the vocalist, who is herself the mother of a three year old child.

"Why not let us mothers adopt this new slogan, and make it the battle cry of an international peace plan, for wherever there are mothers this cry will be taken up with fervor and enthusiasm. And there are mothers everywhere.

"It is true that this cry is not absolutely relevant in my case, for Adrienne is a little girl, but that doesn't alter my sentiment the slightest bit. If anything, it strengthens it; for it makes me feel the deeper what it would mean to send my son out to kill.

"I feel that, as time goes on, the awakening of the moral sense in nations, which seems to be sleeping soundly, will

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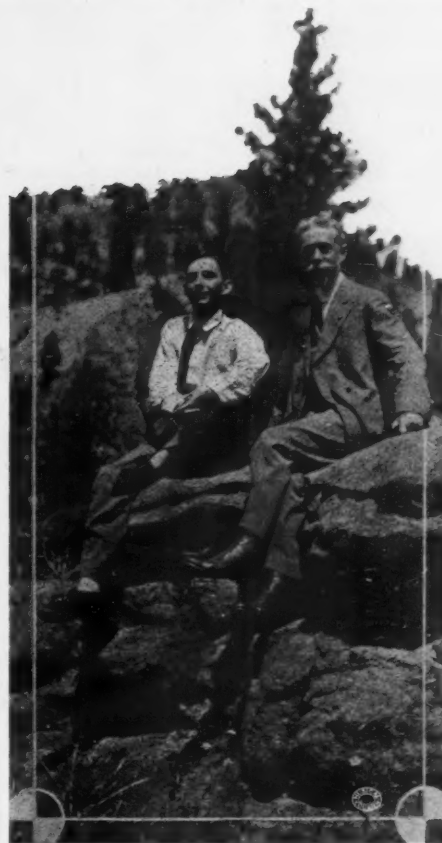
bring about different methods of settling difficulties than war. But as long as we raise children to be soldiers it necessarily follows that this period must actually be shoved further into the future.

"I am an Austrian; my husband, Edoardo Ferrari-Fontana, is an Italian, and Adrienne is an American. We live peaceably together and our chance nationality is the least essential of our many common interests. Why should it not be so with nations.

"'Above all nations is humanity' is one way of expressing the sentiment for peace among nations. Let 'I Didn't Raise My Boy to Be a Soldier' be the slogan among mothers, and the time that some still regard as the millennium will surely arrive soon."

Carl Visits Cadman.

Dr. William C. Carl, who is spending the summer holidays in the Rocky Mountains, has been visiting Charles Wakefield Cadman at the latter's bungalow, "Daoma Lodge" in the Thompson Canyon at Estes Park, Col.



DR. WILLIAM C. CARL AND CHARLES WAKEFIELD CADMAN AT DAOMA LODGE, MR. CADMAN'S BUNGALOW IN THE COLORADO ROCKIES.

Dr. Carl is enthusiastic over his out of door life in the West, and is spending the larger part of the time in tramping and in motor trips in the heart of the Colorado mountains.

At the Guilman Organ School, New York, the secretary, Henry Seymour Schweitzer reports a large application list for the coming season, and unusual interest regarding the four free scholarships offered at the beginning of the fall term. These scholarships, as has already been announced, are for deserving students who cannot pay the regular tuition fee. The examinations will be held Friday, October 1, before the board of examiners. The school will reopen a few days later, October 5.

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Western City Blazes Way for Permanent Civic Artistic Course—Noted Organizations and Soloists Will Be Engaged—Recital Given Produces Excellent Music—Musicians Optimistic for Next Season—White Sparrow Benefit.

Des Moines, Ia., July 29, 1915.

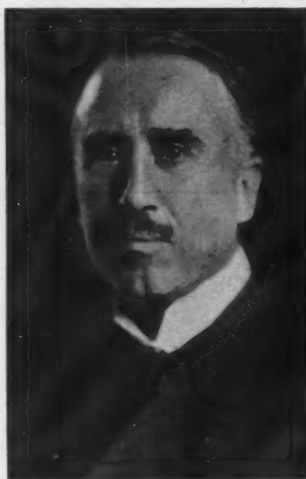
Des Moines is the capital of the State which is claimed to be the richest (barring one) in our country, and is popularly known as "the City of Certainties." Men doing things here, as elsewhere, are hard-headed business men, who also have moments of cherishing dreams; men whose perspicacity points out that upon the artistic reputation of a city rests more than may be perceived at a passing glance. Just as Boston knows, as New York knows, and as Newark, N. J., is proving.

If the statement were made of these men that they were tone-deaf, I doubt not that it would be challenged not. None the less clearly do they see the wisdom of balancing the musical quota with the financial status—at least approximately.

One day, not long ago, the Chamber of Commerce summoned the musical wise men of the State, and the result will be the most stupendous municipal concert course ever presented by a city of this size, and never, so far as can be learned, by a municipality.

Leo Stebbins, president of the Century Savings Bank; W. B. Southwell, manager of the Register and Leader

and the Des Moines Tribune; Norman Winchinski, of Younher Brothers' Store, and W. J. Massey, member of the board of directors of the Chamber of Commerce, represented the city. Dr. M. L. Bartlett, of national reputation musically; Dean Cowper, of Drake University; Dean Gerhart, of Des Moines College; Dean Nagel, of High-



DEAN HOLMES COWPER.

land College, and W. J. Massey, of the Massey Piano Company, represented the artistic element.

Up to date about \$15,000 have been pledged to buy the attractions outright. This is done that the seats may be sold at a nominal figure, to insure everybody a welcome and place in the Coliseum. Seven thousand persons will



A. G. SHEASBY.

greet every artist who appears on this wonderful course. Unquestionably, it is a venture, but one whose merits it is expected will warrant it becoming a civic institution.

Years ago, Dr. Bartlett instituted here a spring festival. It did not financially justify itself, but each yearly deficit was cheerfully met by its altruistic instigator, until eventually funds diminished amazingly. But then, Dr. Bartlett proved his cherished idea that great music, presented in a great manner, will send home its message to the heart of every untutored music lover of any community. Today his suggestions go far toward determining the selection of the artists to appear.

As I write, all returns are not in from the several managers approached, but it is known that Pasquale Amato will appear here on this course, and that the New York Philharmonic Society will be the big festival attraction, with Mme. Matzenauer as soloist.

On account of her immense popularity, Mme. Schumann-Heink will probably be secured, if she has a possible date open at that time. David Bispham, Mischa Elman, Kathleen Parlow, Anna Case and others are being negotiated for by wire. John McCormack, a great favor-

ite here, as he is everywhere, would be highly welcomed if he were secured. Lucile Stevenson, the Chicago soprano, will be featured as well.

The Des Moines Daily Register and Leader has this to say in part:

Those in charge of the enterprise are convinced from indorsements and promises of support already coming in from all quarters that it is the beginning of a permanent civic institution in Des Moines. Incidentally it is interesting to note, that Des Moines is blazing the way in this particular, the Chamber of Commerce being so far as known the first body of the kind to take up the promotion of an artistic course purely as an enterprise in the interest of the public in general.

Frances Bowser, of the New York Musical Courier, who is in Des Moines this week, said that the City of Certainties has the honor of pioneering in this field. She is writing an extended article about the plan which will be prominently displayed in an early issue of the Musical Courier.

SHEASBY INTRODUCES NARDINI SONATA.

Arcule Sheasby, the French-American violinist, introduced to Des Moines music lovers the beautiful Nardini sonata in D major on the evening of July 20, at a joint recital with Delmar Yungmeyer at the piano. Every one of the four movements was enthusiastically received on account of the rare art with which it was presented. Four light concert numbers were played with charming abandon. His finale was the prodigious ensemble number, the Sinding "Ballade," in which Mr. Sheasby and Mr. Yungmeyer did some truly brilliant team work.

Mr. Sheasby possesses an impeccable technic, true intonation and virility, which are mere vehicles to him. He has more than what is commonly accepted as temperament; he has an art that promises to become bigger and deeper with the years.

Delmar Yungmeyer, too, is doing excellent things on the piano as an accompanist and soloist, but irreproachable things in ensemble. His pianissimo is remarkable and he has exceptional facility. Mr. Yungmeyer is young and modest, and unwillingly admits having "made some little pieces" by way of composing—"little pieces" which prove to be very beautiful, indeed. His numbers included compositions by Poldini-Godowsky and the Grieg suite, "From Holberg's Time." Mr. Yungmeyer was trained by Dean Nagel, and Arcule Sheasby received his tutelage from César Thompson, Eugen Ysaye and Arthur Heft.

"MUSICAL ACTIVITIES AT HIGH TIDE NEXT SEASON," SAYS DEAN COWPER.

When approached by the Musical Courier representative for a forecast of the musical season next year, Dean Holmes Cowper, of Drake University, was indeed optimistic.

"The school of music promises to have a larger enrollment than ever before," said the dean, "and the enthusiasm created by the municipal concerts will run high.

"Mr. Rinfroh, Iowa's well known composer, will join our forces in the fall, for which circumstance we congratulate ourselves."

Further acquaintance with Drake University College of Music proved that there is good reason for enthusiasm even at present. The music faculty is a large and competent one, with such artists as Dean Cowper and Genevieve Wheat-Baal at the head of the voice department; Paul von Katwijk, Marie van Aaken, Gertrude Nourse, piano; Georgins van Aaken, Lea Riedesel, violin, and twenty other instructors in the various departments.

GENEVIEVE BAAL APPEARS AT WHITE SPARROW BENEFIT.

When the White Sparrows, a noted Iowa organization, presented "Trelawney of the Wells" on the evening of July 22, Genevieve Wheat-Baal, the contralto, appeared between acts. Mrs. Baal sang the Verdi "O Don Fatale," one of the numbers which scored such a great success on her last tour with the Minneapolis Symphony Orchestra. Dean Holmes Cowper, tenor (also of Drake University, as is Mrs. Baal), likewise appeared.

FRANCES BOWSER.

Jean Verd Will Be in New York During Coming Season.

Jean Verd, the well known Paris pianist, who spent this past season in New York, will be engaged here again this coming season in professional work. Besides his appearance as a soloist, he will be heard with Povla Frisch and Pablo Casals.

During the summer Mr. Verd is spending most of his time among the Connecticut hills, although he was recently in Baltimore to sit for Griffith Coale, the distinguished young portrait painter of that city. This portrait will be exhibited in New York next season.

A society woman, who had just instituted divorce proceedings, was discussing her case with a friend.

"I don't think I know this lawyer who is going to represent you," observed the visitor, running over the names in her mind.

"Oh, you must know him," returned the hostess, with animation. "Don't you remember the good looking fellow who sang 'O, Perfect Love' at my wedding?"—Exchange.

Mme. Charles Cahier

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Grace G. Gardner Visits New York.

Grace G. Gardner, the Cincinnati vocal authority, called at the MUSICAL COURIER office last week on her way to her home in the West from Atlantic City, where she has been taking a period of rest from her strenuous season. She says that she has benefited remarkably during her stay



GRACE G. GARDNER.

there and now feels eager to begin the preparations for her new private studio, which must be ready for the opening season the second week in September, as she has a large class already booked for next year. These come from the Far West, the South and the Middle States.

Miss Gardner makes a specialty of dramatic action, and for this she will have in her new studio a completely equipped stage. Correct voice placing, diction, languages and dramatic action are the regular subjects taught at the Gardner studio; however, in addition to these Miss Gardner provides teachers in theory and piano for pupils who so desire.

For this work Miss Gardner has had an unusually broad preparation. She herself was prepared for opera in Italy and was about to make her debut in opera there when she was forced to give this up because of serious parental objection. She pursued her musical studies in Berlin and Paris and made extensive concert tours. In London she was a prime favorite. In fact, she was very popular throughout England and Ireland and was recalled to Dublin.

At her studio last year all of the operatic work was carried on in Italian.

Three of her pupils will be introduced to the professional world this coming winter as artists of merit. These are Mattie Berry Reppert, lyric soprano; Florence Enneking, dramatic soprano, and Mary Goode Royal, dramatic contralto, each of whom have had a thorough operatic and concert training.

It was from Miss Gardner's New York studio that Lucile Lawrence, who has just returned from Italy, where she has been winning laurels for herself in opera, joined the Metropolitan Opera Company, and during her successful singing with that company was continually coached by Miss Gardner.

Cincinnati should well be proud to have such a capable teacher and inspiring personality in her midst.

Leader Fights Union.

Henry Danziger, an orchestral and band director of this city, was dismissed from the Musical Mutual Protective Union last December "on charges of offering members for their services less than the union permits."

In demanding reinstatement in court proceedings last week Danziger said he has contracts "to furnish five theatres in this city with orchestras made up of members of the union" and that dismissal "deprives him of his livelihood."

Mrs. W. E. Bacheller in Los Angeles.

Mrs. W. E. Bacheller, the New York vocal teacher, who is spending the summer on the Pacific Coast, is enjoying her vacation.

The Los Angeles Sunday Times of July 25, under the caption "Cultured Easterner Here," speaks as follows of this charming artist:

"Mrs. Willis E. Bacheller, of New York, a noted musical instructor, is spending the month with Pasadena and

Los Angeles friends. She is the widow of the well known singer and teacher, and studied with Vannini. Following a season of unusual activity Mrs. Bacheller closed her New York studio and came to Los Angeles for the National Musical Federation, and to enjoy a rest. She plans to return East in the early fall."

Large Number Attend**Ann Arbor Musical Event.**

Ann Arbor, Mich., August 5, 1915.

Four thousand music lovers were afforded a treat in Hill Auditorium, on the evening of July 27 when three well known artists appeared in a program of miscellaneous numbers on the series of concerts given under the auspices of the University School of Music. The series is unique in that it is made entirely complimentary to the general public as well as to students of the School of Music and the University of Michigan, and in this way the University School of Music is carrying out along broad lines, its general policy of fostering and cultivating the public taste for good music.

Marian Struble, violinist, a graduate of the School of Music, and a member of its summer faculty, appeared to

advantage in two violin solos with organ accompaniment played by Earl V. Moore. Miss Struble plays with taste and a keen sense of musicianship.

Earl Moore, head of the organ department, also gave several selections on the Frieze Memorial Organ, and played in his usual forceful style.

Interest, however, naturally centered in the appearance of Edward J. McNamara, who for several months has been a student of Theodore Harrison, head of the vocal department. Mr. McNamara first sprang into prominence when he was "discovered" by Mme. Schumann-Heink in Paterson, N. J., a couple of years ago, and it was largely due to her influence that he was persuaded to take up the serious study of music at Ann Arbor.

During the early part of the past year, he toured extensively, giving joint recitals with Mme. Schumann-Heink, and after her indisposition forced her to discontinue her tour, Mr. McNamara resumed his studies at Ann Arbor.

His splendid work last night reflected great credit upon his teacher, Mr. Harrison, and the poise and dignity with which he sang, coupled with the smooth, velvety quality of his voice, fully justified the great contralto's faith in his possibilities, and those of his distinguished maestro.

All the artists were obliged to respond to numerous encores.

C. A. S.

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SEATTLE AUDIENCE HEARS IMMENSE MASSED BAND.

Eleven Hundred Musicians Representing Combined Bands in Attendance at Festivities of Imperial Council of Shriners of America Welded Into a Single Organization—John Philip Sousa's Triumphant Entry Into Seattle—The "March King" Met At the Station by Large Delegation—Local Brevities.

Seattle, Wash., August 5, 1915.

The forty-first annual session of the Imperial Council of the Shriners of America was held here the second week of July. Gaily uniformed patrols filled the streets; the air echoed with martial strains from bands and drum corps from all parts of the country; the city was brilliantly decorated with colors and lights, and the throngs that surged through the thoroughfares could be counted by the thousands every day of the festive week. "Smile with Nile" was the watchword.

The most interesting feature of the convention, next to the fancy drills executed by the visiting patrols, was the abundance of bands. Forty odd musical organizations appeared in the gorgeous pageant of brilliant costumes on Wednesday evening. The largest of these was the Lu Lu Band, of Philadelphia, with seventy-five members, Dr. Thomas, director. It is not only a large band, but a good one. The precision of both its playing and marching was remarkable. Other good bands were the El Zagal Band, of Fargo, E. R. Wright, director; Yaar Ab Band, of Atlanta; El Mina Band, of Galveston; Islam Band, of San Antonio, and the El Malika Band, of Los Angeles, to mention only a few.

On Thursday afternoon the bands and patrols were reviewed by the Imperial Potentate at Woodland Park. After passing the reviewing stand the bands formed en banke and the patrols formed in a hollow square about them. The massed band of about eleven hundred men was conducted by Noble Harvey J. Woods, director of the Nile Temple Band, of Seattle. It played under his direction "America" and "The Star Spangled Banner." This was a patriotism inspiring event that never will be forgotten by the enormous audience that heard it. Returning to the city everybody continued to "Smile with Nile."

SOUSA WARMLY WELCOMED.

Like a conquering hero returning to his own was the triumphal entry of John Philip Sousa into Seattle. The Musicians' Association Band of fifty pieces, the Seattle Press Club, the Uniformed Rank of Tilikums of Elttas, and a squad of police forming the guard of honor, composed the reception committee which greeted the great American bandmaster at the station.

Sousa and his band played at the Metropolitan Theatre six concerts which constituted a rousing Sousa Festival. The famous bandmaster has not been in Seattle for a number of years, and the reception accorded him very likely reminded him that he should not wait so long between visits. As usual he introduced a number of new compositions and his programs contained more "between the lines" than appeared in print. Long live Sousa and may he not forget the Queen City of the Northwest!

SEATTLE BREVITIES.

Dr. Ferdinand Dunkley, organist of the First Methodist Church, gave daily afternoon recital at his church during

the gala week, featuring a soloist each day. The soloists were: H. D. Johnson, baritone; C. W. Kantner, baritone; Mrs. S. E. Brush, soprano; J. Worth Densmore, tenor.

Dr. Andrews, the distinguished organist of Oberlin, Ohio, appeared in two recitals at the Plymouth Congregational Church during the Shriner convention.

Perhaps the most distinguishing entertainment feature given for the Shriner delegates was the performance of "Martha" by the Standard Opera Company at the Moore Theatre on Monday, July 12. The large theatre was packed with a most enthusiastic "Smile with Nile" audience. Gwendolyn Geary, soprano; Leah Miller, contralto; Theo. Karl Johnston, tenor, and George Hastings, baritone, were given the title roles. All the singers were at their best and were rewarded with an ovation after every number.

During the last part of June and the first week of July musical interest centered chiefly in students' recitals, which were given in great number. They ranged from little children in the first grades to budding young artists appearing in their first complete recital. Many of the prominent teachers presented their work in two and three recitals each.

A course of study in piano has been arranged by a committee consisting of Mrs. van Ogle, Edna Colman, Mrs. Stratton, Luella Venino, A. F. Venino and Boyd Wells, for use of the Musical Arts Settlement School of Seattle. It is expected to have work begin along lines laid down, this coming season.

Gerard Tinning, pianist, and Theo. Karl Johnston, tenor, of Seattle, appeared as soloists in Aberdeen, Wash., at a concert of the Orpheus Club, of that city. The Aberdeen papers spoke of them in glowing terms.

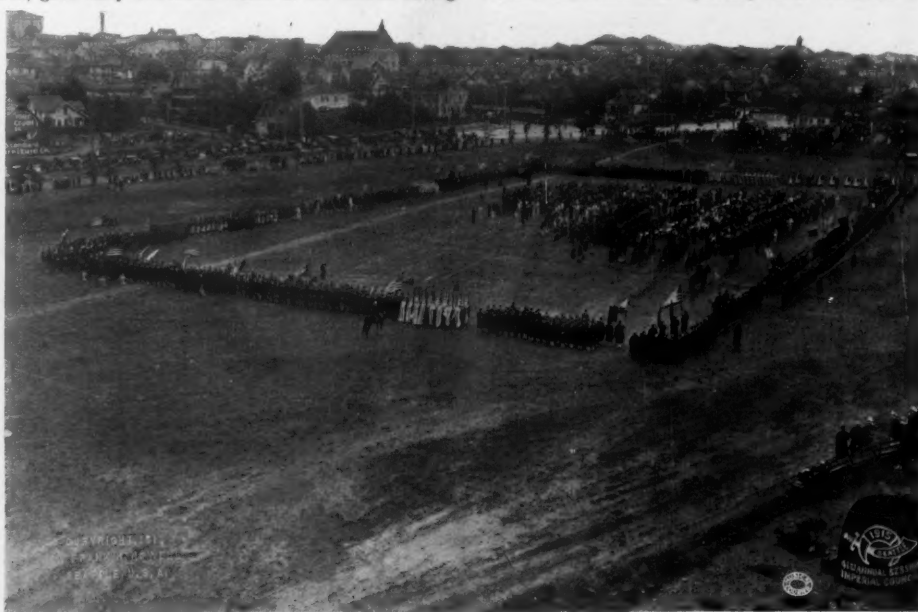
The cheerful smiling countenance of Alma Voedisch, of Chicago, gladdened the heart of the MUSICAL COURIER correspondent. Miss Voedisch was in Seattle early in July on a booking tour in the interests of Julia Claussen, Albert Spalding, Permelia Gale, Saba Doak, Gustav Holmquist, the Brahms Quintet and others, whose coming tours she is piloting.

The People's Chorus gave a Venetian Fiesta in Fortuna Cove, Lake Washington, on July 27. Three of the largest lake steamers were chartered for the occasion. These followed by numerous small launches, motor boats, rowboats and canoes, all brilliantly lighted, made a charming picture in the moonlight. The program consisted of singing by the People's Chorus, a ladies' chorus, a male quartet, a mixed quartet and music by Long's Mandolin and Guitar Orchestra. In the popular songs the audience, in the many boats surrounding the floats carrying the chorus and its assistants, joined in the singing. It was a very romantic evening.

On July 25, the steamer Admiral Dewey, chartered by the German Singing Societies of this State, sailed for Los Angeles, carrying the Arion, of Seattle; the Maennerchor, of Tacoma, as well as singers from Everett, Bellingham and Spokane. The Saengerfest in the Southern California city is their goal and the beautiful "Kaiser Preis" is their ambition. Strenuous rehearsals for the past year will help them enjoy their well deserved musical holiday.

John M. Spargur, conductor of the Seattle Philharmonic Orchestra, has secluded himself in his summer home on Bainbridge Island, where he is enjoying his vacation by outlining the coming season's work for the orchestra.

Most musicians are spending their vacations on the



Copyright, 1915, by Frank H. Nowell, Seattle, Wash.

A MUSICAL FEATURE OF FORTY-FIRST ANNUAL SESSION OF THE IMPERIAL COUNCIL OF THE SHRINERS OF AMERICA, HELD AT SEATTLE, WASH.

Massed band of 1,100 players surrounded by hollow square formed by Mystic Shriners Patrol. This huge band was conducted by Noble Harvey J. Woods, leader of the Nile Temple Band of Seattle, Wash.

Sound. Quite a number are "doing" California. Anne Voelker, of the University Conservatory faculty, is displaying considerable bravery by summering in the East.

KARL TUNBERG.

WHERE THEY ARE

- A. Allen, Julia.....St. Johnsbury, Vt.
 B. Becker, Dora.....Lewisburg, Pa.
 Bowes, Charles.....Meadville, Pa.
 Burnham, Thuel.....Vineyard Haven, Mass.
 C. Campbell, John.....Port Jefferson, L. I.
 Cannon, Franklin.....Jamestown-on-Chautauqua, N. Y.
 D. David, Ross.....Cornish, N. H.
 Deuscher, Valerie.....Big Moose, N. Y.
 F. Fay, Amy.....Bethlehem, N. H.
 G. Gebhard, Heinrich.....Medfield, Mass.
 H. Haines, Stella K....Robert's Lake, Faribault, Minn.
 Hardeman, Florence.....Bangor, Me.
 Harrison, Charles.....Pocono Mountains, Pa.
 Heath, John.....Ipswich, N. H.
 Hegedus, Ferencz.....Bar Harbor, Me.
 Hemus, Percy.....Asbury Park, N. J.
 L. Leefson, Mauritz.....Toms River, N. J.
 M. Mason, Edith Barnes.....Northport, L. I.
 Miller, Reed.....Otsego Lake, N. Y.
 P. Pilzer, Maximilian.....Noank, Conn.
 Powell, Maud.....Whitefield, N. H.
 R. Rogers, Francis.....Saunderstown, R. I.
 S. Schroeder, Theodore.....Lancaster, N. Y.
 Seydel, Irma.....Brookline, Mass.
 Soder-Hueck, Ada.....Asbury Park, N. J.
 Stillings, Katharine Kemp.....Brookline, Mass.
 Stillman Kelley, Edgar.....Peterborough, N. H.
 T. Thomas, Mrs. Theodore.....Bethlehem, N. H.
 Tietjens, Paul.....East Gloucester, Mass.
 Tudor, Elizabeth.....Van Wert, Ohio
 V. Van der Veer, Nevada.....Otsego Lake, N. Y.
 W. Wells, John Barnes.....Roxbury, N. Y.

Two Well Known Musicians.

Mrs. Frederic H. Snyder, head of the Vannini School of Singing, St. Paul, Minn., is the lady swinging the golf

MRS. FREDERIC H. SNYDER PLAYING GOLF.



MARIE KAISER AND MRS. F. H. SNYDER.

stick. She appears in the second picture also, on the reader's right, with Marie Kaiser, soprano.

Elizabeth Kelso Patterson Recital.

A very interesting concert was given on Wednesday evening, August 4, at the studio of Elizabeth Kelso Patterson, 257 West 104th street, New York City, before a large and fashionable audience.

Geraldine Holland, soprano, a pupil of Miss Patterson, delighted those present by her charming voice and correct method, in the aria "Deh vieni non tardar," Mozart; and "Ave Maria," by Bach-Gounod. She received much well merited applause.

The other participants were: Alois Trnka, violin; Lisbet Hoffmann, piano; and William Ebann, cello.

The concert opened with Richard Strauss' sonata for cello and piano, op. 6, played by W. Ebann and Lisbet Hoffmann.

Geraldine Holland followed with the aria from Mozart's opera, "Figaro's Wedding." Lisbet Hoffmann played a group of three piano compositions, "Souhait d'une jeune fille," Chopin-Liszt; "Le mal du Pays" and "Rhapsodie Hongroise," No. 2, by Liszt. Miss Hoffmann's artistic performance of these three numbers was well received. Bach-Gounod's ever popular "Ave Maria," for soprano with violin obligato, followed, and the concert closed with Arensky's trio in D minor, op. 32, for piano, violin and cello, played by Lisbet Hoffmann, Alois Trnka and William Ebann in a manner to arouse general enthusiasm for the excellence of their ensemble and musicianly interpretation.

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Rushi Ben Growli: "For singing 'Only One Girl in the World for Me' in front of the Royal Seraglio."



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From divers authentic sources comes the following story of Mme. Charles Cahier's, America's eminent prima donna contralto's, sensational success in the Scandinavian Peninsula which culminated in King Gustav of Sweden giving



MME. CHARLES CAHIER.

her the highest order for literature and art, a beautiful emblem in gold with the kingly crown—an order of great significance hitherto presented only to Jenny Lind and Christine Nilsson.

Having been engaged shortly after the opening of the war for a tournee in Sweden, Mme. Cahier opened her appearances in Copenhagen and Stockholm in the Royal Opera Houses of both cities. Her success was so immediate, that although she had planned for a few appearances only, she remained the entire month of May in Stockholm, singing every other day to sold out houses—the king and his entourage being present at these performances.

At the close of her engagement and at the earnest request of the entire court, Mme. Cahier gave several song recitals, at which hundreds were turned away, despite the doubling of the price of seats, while the flowers she received earned for her the gratitude and thanks from the hospitals to which she sent them.

Mme. Cahier stands today as one of the most honored, loved and sought for artists, not alone on the Scandinavian Peninsula, but in Germany and Austria, where her name spells high achievement in the realms of Lied singing and of operatic art.

A long tour now is being booked by Gertrude F. Cowen, manager for Mme. Charles Cahier, which is to open with two appearances with the Philadelphia Symphony Orchestra in Philadelphia, and to be followed by important appearances in recital throughout the East and Middle West.

Washington, D. C. Notes.

Helen Donohue DeYo has resigned the position of soprano soloist at St. Margaret's Church, which she has held for many years to the satisfaction of all concerned, and will go to New York to take up concert work, which has greatly increased in demands on her time. Mrs. DeYo will also

have charge of the vocal department of the School of Domestic Arts and Sciences in Washington, making a weekly trip from New York to keep this engagement and she will teach a large private class of students.

CHARLES TROWBRIDGE TITTMANN AS SOLOIST.

Charles Trowbridge Tittmann has resigned the position of bass soloist at Old St. John's Church, Washington, and has accepted a similar one at All Souls' Unitarian Church. This and one other change in soloists in Washington's churches is most radical, as Mr. Tittmann has been for years soloist at St. John's, and was looked upon as a fixture there. The change will give the many friends of Mr. Tittmann, both here and in New York, Boston and other cities, a chance to hear this very fine voice in concert during the winter, as Mr. Tittmann's duties at All Souls' calls for but one service, leaving his evenings free for other engagements both in and outside of Washington.

VERA CORY A BUSY WOMAN.

Washington has a talented and very busy teacher of piano and accompanist in Vera Cory, who has but recently been associated with a promising Washington singer in concert work. Miss Cory is taking a needed rest and will spend a part of her vacation at the Oscar Seagle summer camp at the Hague-on-Lake George, acting as accompanist.

John Doane Under Management of Mrs. Herman Lewis.

John Doane, a graduate of Oberlin College, Oberlin, Ohio, with a degree of bachelor of arts and bachelor of music, will appear next season in concert, under the management of Mrs. Herman Lewis. Mr. Doane while studying in Oberlin College was organist at one of the large churches at Cleveland, Ohio. On graduation the authorities of the institution were so impressed with his ability that they retained him as instructor of organ and theory,



JOHN DOANE.

a position he retained for two years. At the end of that time Mr. Doane went to England to consult with Edwin H. Lemare.

On returning to the United States, Mr. Doane accepted an invitation from Northwestern University to take charge of the organ department in its school of music, and in the two years in which he has been in charge it is said to have grown over 100 per cent.

Last March Mr. Doane made a concert trip to the Pacific Coast and gave a series of recitals at the Panama-Pacific Exposition in San Francisco, in addition to which he played many recitals in California and Colorado. At the present time Mr. Doane is on his second trip to the Pacific Coast, this time playing at the Panama-California Exposition at San Diego, at the request of Dr. H. J. Stewart, official organist of that exposition.

During the past season Mr. Doane has given over thirty organ recitals, three of them before chapters of the American Guild of Organists—the Illinois Chapter in Chicago, the Southern Chapter in Los Angeles, and the Minneapolis Chapter in Minneapolis. He has played at five colleges: Northwestern University, in Evanston, Ill.; Pomona College, in Claremont, Cal.; Colorado College, Colorado Springs, Col.; Parson College, in Fairfield, Ia., and the Iowa State Teachers' College, in Cedar Falls, Ia.

Mrs. Lewis reports that this gifted and popular organist already has many important bookings for this coming season.

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WEST BOOTHBAY HARBOR, MAINE

Three Indians and a Buffalo.

The accompanying picture shows Sibyl Sammis-MacDermid and James G. MacDermid at the Capitol grounds, Denver, Colorado.



SIBYL SAMMIS-MACDERMID AND JAMES G. MACDERMID IN DENVER.

Mrs. MacDermid was soloist with the Denver Philharmonic Orchestra at Elitch Gardens, July 29.

Praise for Marta Kranich's Singing.

Referring to Marta Kranich's singing at a recent New York Liederkrantz musical evening, the New York Staats-Zeitung, in its issue of July 31, had the following to say of the soprano:

"The recital at the Liederkrantz was an exceptionally brilliant affair, owing to the co-operation of the charming Marta Kranich, of the Dippel Opera Company, and the tenor, Max Bloch, of the Metropolitan Opera Company, and the well known pianist, Mrs. Bruno O. Klein. . . . Miss Kranich possesses, beside her superb voice, a natural magnetism that captivates completely. A magnificent rendition was the aria from 'Paulus,' by Mendelssohn, also the delivery of 'Somewhere I Know,' by Kammer Sänger Hermann Weil, of the Metropolitan Opera. Completely charming sounded Bohm's delightful song, 'Still wie die Nacht.' Miss Kranich was forced to give several encores."

In the New York Herold of the same date appeared: ". . . Marta Kranich, one of the most charming and talented artists of the Dippel Opera Company, shone in the splendid artistic rendition of her pièce de resistance, including the 'Jerusalem' aria from 'Paulus,' by Mendelssohn. The latest composition of Hermann Weil, of the Metropolitan Opera, 'Somewhere I Know,' and C. Bohm's 'Still, wie die Nacht' found special favor. In response to the great applause, she sang in the best kind of manner 'O danket nicht für diese Lieder,' by Franz."

A Busy Summer for the Sittig Trio.

Accompanying is a photograph of the Sittig Trio, which consists of Fred V. Sittig, his fourteen year old son Hans, and his thirteen year old daughter, Gretchen.

Miss Gretchen is a pupil of the violin authority, Theodore Spiering, and has met with excellent success wherever she has played. Hans studied with Mr. Diestel, of the New York Metropolitan Opera House Orchestra.

The Sittig Trio has been giving concerts during the sum-

mer in Minnewaska, Mohonk and Catskills (Haines Falls), N. Y.

From there they expect to go to the Adirondacks, to Lake Placid and Elizabethtown. On August 26 they are engaged to play in the festival concert at Ocean Grove, N. J.

Virgil Conservatory Demonstration.

The second recital of the Virgil Piano Conservatory summer session was given by Emma Lipp, Thursday afternoon, July 29, at the Conservatory rooms, 42 West Seventy-sixth street, New York. Miss Lipp was at her best on this occasion. The several numbers comprising her program were of professional concert caliber, embracing a great variety.

The broad, full treatment of her first number, MacDowell's "Polonaise," established a favorable impression at the very beginning. In sharp contrast followed the lyrical "Morning Mood" and somber "Asa's Death," from Grieg's "Peer Gynt" suite. "Le Caprice," one of Mrs. A. M. Virgil's latest compositions, gained instant approval. Its graceful melodic quality makes a direct appeal.

At the special request of teachers taking up the summer school course, a group of technical illustrations of the Virgil system was inserted in the middle of the program. Perhaps the most unusual feature of these exercises was the playing of velocity scales and arpeggios with heavy weights of touch, viz., scales at 800 notes a minute with a fourteen ounce pressure, and arpeggios at 700 notes per minute with an eleven ounce pressure. The "weight of touch" was then reduced to two ounces, and Miss Lipp played the scales at 1,152 notes a minute, and arpeggios at 800 notes a minute. This illustrates the fundamental principle of Mrs. Virgil's method of developing strength of fingers, and afterward doing the same exercise more rapidly with very light weight of touch to prevent any stiffening effect resulting from the heavy exercise.

"Le Tendresse" and "An Old Love Song," by Mrs. Virgil, appeared in the next group. The same general characteristics which marked the "Caprice" were present in these two as well. But, as the titles indicate, they were written in a poetic rather than in a vivacious mood. In keeping with this set, followed "Desire," a romantic piece by Burnham. In these numbers Miss Lipp was perhaps at her best. Her thoroughly musical gifts are more unusual than the more showy dramatic ability that concert artists cultivate.

It requires real pianistic finish to render the E major nocturne, and "Black Key Etude" of Chopin, as beautifully as did Miss Lipp last Thursday. She displayed rare ability in tone production, pedaling and phrasing. The same qualities were evident in her appreciative conception of Liszt's "Liebesträume." She closed brilliantly with the tenth rhapsodie of the same composer.

Mrs. Virgil returned recently from Cincinnati, where she organized and conducted a summer class of fifty-five teachers; she also had a class of sixty-five teachers at Oldenburg, Ind. Mrs. Virgil is highly pleased with the enthusiasm with which her method was received in the West.



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George Harris, Jr., in Maine.

Since his recital in New York last April, George Harris, Jr., the well known American tenor, has done a variety of things such as fall to the lot of but few singers. At the time of his recital he was singing regularly with Isadora Duncan at the Century Opera House, New York, making his fine voice the rare accompaniment to her dancing. In May, Mr. Harris was on tour with the Russian Symphony Orchestra in Pennsylvania, where he sang with distinction the tenor roles in "The Creation," Gounod's "Redemption," Beethoven's "Mount of Olives," Handel's



GEORGE HARRIS, JR.

"Samson," and Elgar's "King Olaf." Soon after that he went to Buffalo for the three days of special teaching that he does there four times a year. Mr. Harris then had the honor of singing at Andover School Graduation and at Amherst College Commencement, at the latter place doing with great art arias from Verdi's "Requiem" and from Elgar's "King Olaf," which is a particularly favorite work of Mr. Harris.

After a very busy season, Mr. Harris deserves a good rest, but he is not taking it, as he is at Bar Harbor, Me., where he has already sung twice, and is teaching steadily. Mr. Harris appeared there at the Building of Arts with Herman Sandby, the famous Danish cellist, on July 21, opening the season there with a most successful and delightful concert. This combination of artists is a most happy one, as Mr. Sandby and Mr. Harris are very similar in imagination and artistic ideals, and they are already engaged for several joint recitals during the coming season. Both are imbued with profound musical understanding, and in a similar way seem to express the most vital things of musical experience. Mr. Harris is followed by pupils from different parts of the country, one even from California, who has come to him to study song interpretation, with which faculty he is especially endowed. Mr. Harris is also doing some composition, and it is expected that there will soon appear some attractive songs from his pen.

He has a charming studio in the woods, and there one can imagine many hours of inspired work.

The following interesting program was rendered by George Harris, Jr., and Herman Sandby at their joint recital on Wednesday afternoon, July 21, at the Building of Arts, Bar Harbor, Maine:

Elegie	G. Faure
En Bateau	Debussy
Valse Triste	Sibelius
Mr. Sandby.	
Am Meer	Schubert
Ach, im Maien war's	Hugo Wolf
The Refrain (in Russian)	Rachmaninoff
Sea Tragedy (in Russian)	Borodine
Mr. Harris.	
Elverhoj (Danish song)	Herman Sandby
Roselli (Danish song)	Herman Sandby
Norwegian Bridal March	Herman Sandby
Mr. Sandby.	
Ah, quand je dors	Liszt
L'Heureux Vagabond	Bruneau
Aubade, from Le Roi d'Ys	Lalo
Mr. Harris.	
Berceuse	Godard
Le Cygne	Saint-Saëns
Capriccio	Goltermann
Mr. Sandby.	
Song of the Nile	Courtlandt Palmer
Dedication	Percy Grainger
The Weaver's Daughter	Ulster Bollad
The Ship Starting	Herman Sandby
Mr. Harris.	

Henry Ends a Busy Season.

Harold Henry, on July 22, gave his last recital for the season of 1914-15, and on July 29, when he left Chicago for a five weeks' stay in the East, he closed his studio in the Fine Arts Building, until September 2. Since his return to Chicago, from his vacation a year ago, all the time that Mr. Henry devotes to teaching has been filled. He has enjoyed especially his work with his large class during this month and last. He has had working with him pupils from all parts of the country—most of them successful teachers, and many of them players of exceptional talents. Because a few of his former pupils have been unable to reach Chicago in time to do all the work they wished, Mr. Henry has consented to do a small amount of teaching during the first three weeks in August, which he will spend in Peterborough. He will not do enough, however, to interfere with his taking plenty of out of door exercise, or with his working a part of each day on his programs for next season.

Mr. Henry will return to Chicago and resume teaching on September 2.

About September 11, he will leave for the Pacific Coast, where a number of recital engagements have been booked for him, and from which he will return to Chicago about September 27. Although many concert engagements will be filled by Mr. Henry during the season of 1915-16, this will constitute the only long absence from his class.

Sousa Plays for 47,000.

From the Tacoma, Wash., Daily Ledger, July 28, 1915: "All previous concerts given by Sousa's Band in America were completely overshadowed by the magnificent success attending the appearance of the famous organization in Tacoma's big Stadium last night, when an audience, conservatively estimated at fully 25,000—the largest seated audience the band had ever played to—sembled for the first of two concerts to be given here on the present tour." On July 28, according to figures on hand, the Sousa band played to 22,000. A total of 47,000 hearers at two concerts is a marvelous record.



SOUSA'S BAND IN TACOMA.

OPERA NEEDS IN AMERICA.

By HAVRAH (W. L.) HUBBARD

(Given June 30 Before National Federation of Music Clubs, Los Angeles, Cal.)

Much has been said, and most worthily, about American music and its needs, but I would like to enter a plea here today for the need of music for Americans—especially where the two great forms of song and opera are concerned. I am particularly happy to have opportunity to make such a plea here, for only through the music clubs and the women's clubs can this sadly needed reform in present conditions be brought about. The press cannot accomplish it, save by assisting it; but the women of the country can, for they and their clubs are now the mightiest, the most vital cultural forces in the United States, so far as music and the other forms of art are concerned. Let but the Federation take this matter up and make it an issue and we soon will find opera and song becoming entirely different factors in our national art life from what they are at present.

We are constantly told that opera and all songs must be sung to us in the "original" language, which is virtually but another way of saying that they must be sung in any language other than English. It does not matter what foreign tongue may be used, just so our own is not employed. So long as we cannot understand the words or their full meaning it is all right! The works and the performance are sure to be "artistic." The moment we can understand, we doubt the artistic worth of the offering. We are like Mark Twain, who once attended a performance of "Parsifal" at Bayreuth, and enjoyed it immensely. When he came out of the theatre he felt he had had a delightful time, but his knowing musical friends told him it was the worst performance of "Parsifal" that had ever been given at Bayreuth. Mark set down in his diary that he had come

In France everything is sung in French, in Italy everything in Italian, in Germany everything in German, in little Holland everything in Dutch, in Bohemia everything in Bohemian, in the Scandinavian countries everything in their own language, but the English and the Americans insist upon having their opera sung to them in French, Italian, German, Chinese, Choctaw—any old thing except our own good English. We are the laughing stock of the world, and with entire justice we are regarded as the arch pretenders of the globe so far as understanding of art is concerned. And the people who make the most fun of us are the artists whom we pay the biggest opera salaries in the world for singing to us. They come before us and sing anything that chances to come into their heads in the way of text and we accept their jargon as an intellectual entertainment. Are they not entirely warranted in setting us down as pretenders and in making fun of us?

What we need is to have proper translations made—translations that are not prepared by any mere literary hack who wishes to earn a dollar or two, but translations made by a man who is a scholar, who is familiar with both languages, sensitive to their finer meanings and possibilities and who at the same time is a thorough musician—one who will understand and respect the musical phrase and its accents, and who also knows the needs of the singer. Such men can be found in this country just as well as in France, in Germany or in Italy. They will have to be paid, but it might be well to devote the salary paid Mr. Caruso or some other great artist for a single performance, to the paying of a man for the making of a translation which would become the authoritative and au-

Boston Opera Sells to Rabinoff.

Transfer of all of the portable possessions of the former Boston Opera Company has been completed, including not only the scenery, costumes and effects for fifty-four operas, but also all office equipment, orchestrations, scores and other musical library, electrical and mechanical paraphernalia and other movable property in the Boston Opera House and its storage annexes, which have been purchased by the Pavlowa Ballet, Incorporated. Max Rabinoff, managing director of the latter corporation, has leased three storerooms in Boston, one in New York and one in Chicago for the reception of this comprehensive equipment, which will be used with the new grand opera company which is being organized to give joint performances with Mlle. Pavlowa and her ballet organization during the coming season.

This probably is one of the largest transfers of operatic property ever made at one time, for it includes everything but the name of the Boston Opera Company. This new company comprises the entire chorus and orchestra that appeared at the Boston Opera House for five seasons, as well as ten or more of the leading singers who were featured at that institution.

The double organization being assembled by Mr. Rabinoff for the presentation of grand opera and ballet will open its season in Chicago early in October, and consequently the productions for the eight or more operas of its repertoire are being shipped direct from Boston to Chicago. It will later have seasons of varying lengths in New York, Boston, Toronto, Havana, New Orleans, St. Louis and possibly a few other larger cities. The traditional repertoire plan will be followed, with both the Pavlowa company and the entire grand opera forces appearing at each performance.

John Church Company Publications.

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MISS BERTHA BAUR, Directress

to the conclusion that whenever he thoroughly enjoyed anything it was dead sure to be bad! The American public is in the same condition where opera and song literature are concerned. We have become afraid to ask to understand. And the result is that we are divided into two great classes—snobs and cowards. Some of us like to pretend that we are familiar with a foreign tongue and so we will sit through four hours of a Wagnerian music-drama being sung to us in German, and if in the course of the four hours we chance to catch a furtive "Ja" or "Nein" as it hurtles through the auditorium we sit back, fold our hands upon our chests and say, "How beautifully she is singing her German this evening!" Or the coward class of us has been told so frequently and so insistently that translation into English is impossible, that English is unsingable, and that it is "inartistic" to have any song or aria sung in English so long as there is any other language in which it possibly can be sung, that we have been terrified into the hiding of our desires to understand, and into the pretending that we enjoy what we do not. There is no reason under high heaven why grand opera and the art songs of the world should not be sung to us in our mother tongue.

I am making no plea for bad translations into English. The majority of the translations of grand opera are bad beyond belief. I, who have been for three seasons now presenting the Opera Talks, know only too well how bad the existent published translations are. But the fact that the translations we have are bad does not alter the other fact that good translations can be made. If a German opera can be translated into French or Italian and all the musical values of the score respected and preserved, it surely can be translated into English with similar result. And the same is true of French or Italian operas put into German. Surely the language of a Shakespeare is as good as that of a Goethe, a Racine or a Dante! It surely should suffice to satisfy any needs an opera libretto might impose! Yet the Americans and the English are the two nations of the world which insist upon having their grand opera and their songs sung to them in a foreign tongue. Every other nation demands its own idiom.

thorized translation of that opera for the entire English speaking peoples of the world. This is the work the women's clubs and the Federation can accomplish. Then we will begin to have our grand operas sung to us so that we can understand them. Then we will come to realize that grand opera is not a musical form of art per se. It is not music with a drama stuck into it. Grand opera of the present day is drama with music added to it! And there is a great difference between the two! The music is in the last analysis no more than are the scenery and the lights. It is but an enhancer and glorifier of the emotional contents of the drama. And the only way to understand, enjoy or estimate an opera or a song is to know the words. The music may be excellent music in itself, but unless it fits the drama or the poem it is bad art. And how are we to judge as to its value unless we can understand the words? I am making no plea for bad translations, neither am I basing this plea on nationalism, patriotism or any Stars and Stripes sentiment. I am basing it on the ground of understanding. Until we can understand we cannot judge, we cannot really enjoy.

And when we have the proper translations then we must insist upon having the English so sung to us that it can be understood. It can be done, and English is just as singable and just as beautiful as is any other language if the singer will but trouble to learn to sing and enunciate it properly. Let our clubs take steps to have correct, adequate and authorized translations of the grand opera and of the great songs of the world prepared and then let them insist upon having the songs and arias offered in the recitals and concerts before the club members be sung in English, and so sung that the text will be clearly and accurately enunciated, and the dawn of the day when the American people will be not only the best paying opera and song recital public in the world, but also the best understanding public, will be at hand. The Federation can accomplish this if it desires to do so. Will it undertake the task?

Caruso is the last man we imagined Italy would exempt, considering his unequalled experience in charging.—Columbia State.

called "Willows," and the other is a descriptively dramatic setting of Kipling's "Route Marchin'," by George Chadwick Stock. The song is for baritone voice and piano and has had the authority of David Bispham's voice and personality in public performance.

It is a fine work of its kind and will doubtless make an appeal to concert baritones. Amateurs, however, who look more for lyrical sweetness than dramatic truth will probably fight shy of this long and intensely descriptive work.

Roland Diggle's "Willows," on the other hand, will appeal to the great army of organ players throughout the country who do not care to overcome many technical obstacles and who want plenty of easily accompanied melody.

Beatrice Harrison Plays for Soldiers.

Word has been received from Beatrice Harrison, whom Fritz Kreisler is said to call "the foremost lady cellist in the world," that she and her sister are spending the most of their time at the war hospitals in London playing for the wounded soldiers who have returned from the trenches. Miss Harrison says that the music seems to cheer and buoy up the wounded soldiers, and for the time makes them forget the ignobleness of war, and what is more—their wounds.

Miss Harrison is coming to America in the fall to fulfill the many engagements that have been booked for her throughout the United States.

American Institute Recital.

Kate S. Chittenden, dean, issued invitations for a piano recital, July 28, at the American Institute of Applied Music, New York, by Leslie Hodgson, of the piano department. This was one of the regular series given by members of the faculty for the particular benefit of summer students.

TEN THOUSAND DOLLAR CHORAL PRIZE AWARDED.

San Francisco Holds Its Exposition Eisteddfod—The Great Prize of \$10,000 Divided—Other Musical Competitions—Boys' Band Distinguishes Itself—Children's Chorus Best in Enunciation.

San Francisco, Cal., July 31, 1915.

The Eisteddfod which has been in progress in San Francisco since last Tuesday, and which had its last ceremonies today, will long be remembered by Welsh musicians because of an extremely close contest for the \$10,000 prize between Oakland, Cal., and Chicago. Six thousand persons were assembled in the San Francisco Civic Auditorium Friday evening, July 30, to attend a performance of "The Messiah," under the baton of Alexander Stewart, with the combined Eisteddfod choruses, and interest was greatly stimulated by the fact that judgment would be rendered as between Chicago and Oakland, during the evening. The judges took a whole day to think over what their verdict should be. The result was that it was a draw. Each organization was awarded \$5,000, an even division of the total purse.

THE VERDICT.

As this matter will be much discussed, it is well to give the words of Ernest R. Kroeger, chairman of the committee on adjudication, as follows:

"In one chorus we counted 129 voices; in the other 142. They were thus almost equal in number. We all agreed that the attack, vigor and freshness of the Oakland chorus were remarkable. The sopranos were unusually good; and the men were almost too many in point of power for the women. The alto was the weakest part of the choir, contrary to what is usual.

"On the other hand the Haydn Choir of Chicago had more trained voices, men who had taken singing lessons. The sopranos as a whole were inferior in freshness and brilliancy to those of Oakland. The men did not equal the power of their fellows in the Oakland choir, but the altos were fuller.

"In intonation both choirs were at fault. Each of them fell a whole tone in the 'Indian Serenade.' They were equal there. There were cases of flattening among the sopranos of the Chicago Choir; but that, in view of the size of the hall, and the difficulty of singing in it, is a minor consideration. In phrasing Chicago showed its superiority in training and experience. The singers phrased with more precision and musicianship than Oakland.

"In articulation or enunciation both are equally to be criticised. Bad articulation, indeed, has been the glaring fault of all the chorus work at the Eisteddfod. Unless we had the words before us, it was almost impossible to know what was being sung. The only chorus we heard sing the words distinctly was the little children's chorus from Oakland. Bad enunciation is the crying fault of American singers.

"In tone quality Oakland was more brilliant, Chicago being better graded and shaded. In interpretation the more experienced Chicagoans naturally had the advantage. It is impossible to get every point of a conductor's conception without having had long experience with him.

"From these considerations you will see that the choirs are equally matched so far as our grading is concerned. Judged by the standards of the Eisteddfods which I have attended, both choruses have fallen short of the ideal we have a right to expect. The Welsh choruses do such remarkable work that the judges have, metaphorically, to split hairs. Here, however, we had no such difficulty to contend with. The only conclusion we can come to is that the prize be equally divided between the two choirs."

The committee of award, who naturally were the adjudicators, consisted of the following: Ernest H. Kroeger, St. Louis, Professor E. D. Lloyd, R. A. M., London; Henry Housely, Mus. Doc.; Professor Davis, of Cincinnati; and Redfern Mason, of San Francisco, an expert on Celtic music.

OTHER AWARDS.

Another judgment which attracted attention was to the effect that in the military band competition that took place Wednesday, July 28, no one was entitled to receive the first prize of \$2,000, but the second prize of \$500 went to the Columbia Park Boys' Band, of San Francisco.

Throughout the Eisteddfod the attendance was large, and musical interest was wide awake. Welshmen from

all parts of the United States attended. Druidic rites were celebrated in spectacular fashion, in a grove in Golden Gate Park. The Eisteddfod opened Tuesday, July 27, and ended today in Golden Gate Park, with ancient Druidic ceremonies. The Gorsedd marked the opening day. The Welsh musicians, with the members of the local order of Druids as an escort of honor, marched to Golden Gate Park. There William Ap Madoc, of Chicago, occupying the Logan stone, which was surrounded by twelve other stones, told the Druidic story of the old time three ruling orders—the Orates, Bards and the Druids. The speakers were Mark Cohen from New Zealand; Robert Bell from New Zealand; the Rev. E. Mona Jones, of Sydney, Australia; John C. Watkins; Grand Secretary C. Guglielmoni; Dr. John A. Thomas; the Rev. Dr. Nichols, of Seattle, and Messrs. Richard Jones, Berwyn Evans and James J. Davis, of Pittsburgh.

"Grant, Oh God, Thy Protection" prayed the ancient Druids at the close of the speaking. Fifteen hundred persons took part in the opening ceremony.

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Among the contests for prizes was one for \$3,000 between the McNeill Club, of Sacramento, Cal., and the Orpheus Club, of Los Angeles, for male choruses. The first prize (\$3,000) went to the Los Angeles organization, and the McNeill Club was second, with a prize of \$750.

Two choirs of children sang Wednesday afternoon, the ages being under sixteen years, for prizes of \$150 and \$100. The girls from the Oakland grammar schools, under the direction of Zanette Potter, were first, and the boys from the Columbia Park Institution in San Francisco were second.

A very interesting and meritorious contest took place between the ladies of the following choirs: The Chicago Choir, the Tacoma Choir, Paul Steindorff's Oakland Choir, and the Brahms Club, led by H. B. Pasmore. Chicago won the first prize and Tacoma the second.

MINOR CONTESTS.

Some other events resulted in prize awards as follows: First tenor solo prize to Berwyn Evans, of Oakland, Cal.; second prize for double male quartet to the Chicago Haydn Chorus; third prize for tenor and baritone duet to Hugh J. Williams and Lowell Redfield, of Berkeley, Cal.; first prize for contralto solo to Eva Salter, of San Mateo, Cal.; first prize for soprano solo to Catherine Golcher, of San Francisco.

In the competition between boys' bands, the first prize of \$250 went to the Oakland Boys' Band; the second prize of \$150 to the Columbia Park Boys' Band, of San Francisco, and the third prize of \$100 to the Santa Barbara Boys' Band. Prizes for various events other than musical ones were awarded as follows:

Essay on "Welsh Characteristics," to the Rev. D. D. Williams, of Liverpool, England; crown prize for poem

to R. Clwyd Williams, of Swansea, Wales; epigram prize to Henry Davis, Liverpool, England; recitation in Welsh, prize equally divided between David Perkins, of Los Angeles, and Kate J. Pugh, of Corning, Cal.; translation of "Columbus," from English into Welsh, to T. J. Thomas, of Aberdare, South Wales; best poem to L. O. Reese, of Fruitvale, Cal. Prominent literary men acted as judges, these including Prof. Charles Mills Gayley, of the English Department of the University of California; Dr. Edward Robeson Taylor, former mayor of San Francisco, who distinguished himself in office by writing a number of poems, and Dr. Henry Rushton Fairclough. California poetry was abundant in the competition, as L. O. Reese had fourteen competitors.

A quaint touch was added to the proceedings by the fact that when a prize of \$250 was awarded to Daniel Jones for an essay on "The Present Awakening of the World," Jones could not be found. It was then developed that he lives in North Wales; that his essay had been received by mail.

The Haydn Choir, of Chicago, was directed by Hugh Owen, and the Oakland, Cal., Chorus by Alexander Stewart. The compositions sung by these two organizations, in competition for the \$10,000 prize, are the following: "Hear Us, O Lord," from Handel's "Judas Maccabaeus"; D. C. Williams' "Indian Serenade," and the last two choruses of "Phoenix Expirans."

The performance of "The Messiah," Friday evening, July 30, under the direction of Alexander Stewart, was particularly good. The soloists were Grace Davis Northrup, soprano; Lucy van de Marck, contralto; Hugh J. Williams, tenor; H. E. Perry, bass. An orchestra with Herman Martonne as concertmaster did good work.

At the concluding session announcement was made that the competition for the woman's double quartet was won by Tacoma, and the prize for soprano and alto duet went to Chicago.

Other happenings of interest during the Eisteddfod were the singing of Gounod's "Jerusalem, Oh Turn Ye to the Lord," with solo by Mary Anderson, by the ladies' choir of Chicago and Tacoma, directed by Alexander Stewart; also excellent solo singing by Ffestyn Davis, of Tacoma.

DAVID H. WALKER.

Roderick White Will Play Request

Program in Santa Barbara.

Before leaving for Camp Bohemia, in the Redwood Grove, where he is to attend the San Francisco Bohemian Club "Summer Jinks" and al fresco play, and afterward appear as soloist at the Beethoven festival in San Francisco on August 8, Roderick White will be heard in a popular request program in Santa Barbara. This will be his second recital at this city within a short space of time, the last concert of his season having been played at the Potter Theatre.

The recital which Mr. White gave on July 28 was the twelfth in Santa Barbara, his following there being so assured that he has made, during one season, a record of five appearances within six weeks. The popular resort draws upon a most cosmopolitan field for its audiences, inasmuch as people from all parts of the compass are wont to travel to the garden spot of California. In like vein, Mr. White's many recitals have covered a wide range of selection, some of the important numbers which he has presented on different occasions being:

Sonata in E major.....	Handel
Sonata in G major.....	Tartini
Sonata, The Devil's Trill.....	Tartini
Sonata in G minor.....	Bach
Sonata in E major.....	Bach
Sonata in B flat major.....	Mozart
Sonata in F major.....	Beethoven
Sonata in A major.....	Brahms
Sonata in F major.....	Grieg
Concerto, G minor.....	Bruch
Concerto, D minor.....	Bruch
Concerto, B minor.....	Saint-Saens
Concerto, D major.....	Paganini
Concerto, D minor.....	Tartini
Concerto, E minor.....	Mendelssohn
Symphonie Espagnole.....	Lalo
Faust Fantasia.....	Wieniawski

After the Beethoven festival Mr. White will leave for a few weeks' sojourn with his brother, Stewart Edward White, at Lake Tahoe, Cal., leaving afterward for the East, in order that he may spend some time at his home in Grand Rapids, Mich., prior to the opening of his tour of this country, which begins in October, under the management of Charles L. Wagner.

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Mark Hambourg in England.

Accompanying this article is a snapshot of Mark Hambourg, the pianist, taken last spring during his voyage to England from New York. Since his arrival abroad, Hambourg has been playing a great deal in London and the provinces, always with pronounced and unabated success. The war times in England seem to have affected in no whit the desire on the part of the public to hear so strong a favorite as Mark Hambourg.

Regarding the recent Chopin recital given in London by the artist, the chief newspapers of that city say the following:

At Queen's Hall, in spite of the heat, Mark Hambourg gave a Chopin recital and played a long selection of longer and shorter works with all his wonted brilliancy and power of moving his audience.—Daily News and Leader, July 5, 1915.

At the Queen's Hall on Saturday afternoon Mark Hambourg gave a Chopin recital before a large and enthusiastic audience. In the course of the program he gave three encores, and at the conclusion



MARK HAMBOURG PLAYING QUARTS.

gave several additional items. He had an ovation at the end of the performance, the audience crowding up to the platform and applauding enthusiastically.—The Morning Advertiser, July 5, 1915.

Mark Hambourg is a pianist of so overpowering a personality that an excessively hot afternoon and the necessary monotony of a "one-composer" program did not prevent the Queen's Hall being full to overflowing on Saturday. Mr. Hambourg's interpretations are always stimulating and his mastery of his instrument is unchallenged.—The Daily Graphic, July 5, 1915.

Mr. Hambourg exacted unstinted admiration for the variety of his expression, the delicate beauty of his pianissimo tone, and the essential virility of his style.—The Standard, July 5, 1915.

Mr. Hambourg has the valuable attribute of personality and also the courage to impress it on what he plays. The exquisite pianissimo and veiled efforts in the trio were fascinating.—The Referee, July 5, 1915.

The mere fact that the pianist is apt to disregard the shackles of convention helps to stimulate curiosity in his playing of such familiar works as he gave us on Saturday. All will agree that his tone was beautifully delicate, and there can be no question that his playing was wonderful in its control and gradation of tone. Everything Mark Hambourg did once again served to display his temperamental qualities and the brilliance of his technic.—Daily Telegraph, July 5, 1915.

Mark Hambourg is a pianist of so overwhelming a personality that an exceedingly hot afternoon did not prevent the Queen's Hall being full to overflowing on Saturday. Mr. Hambourg's interpretation is always stimulating, and his mastery of his instrument is unchallenged. On this occasion he seemed oblivious to atmospheric conditions, and played with immense fire and faultless technic.—Daily Graphic, July 5, 1915.

Yesterday afternoon's great heat did not interfere with the attendance at Mark Hambourg's Chopin recital at Queen's Hall, nor with the big audience's delight in the individual reading. It can never be said that his readings are trivial—they are always distinguished by strong intellectuality. Mark Hambourg conceives Chopin not as a neurotic frequenter of George Sand's salon, but as the strong and masculine thinker whose brain conceived some of the most wonderful music in piano literature. Like most piano virtuosos, Mr. Hambourg delights in technic, but he never sacrifices any melodic or poetic beauty, and he "held" his audience all through a long program which included much besides the well known and popular pieces.—Sheffield Daily Telegraph, July 5, 1915.

It is a great thing for an artist to be able to hold single handed, for a couple of hours or more, the enthusiasm of a very large audience, with a program devoted entirely to the music of one composer, even when that composer is Chopin.

But the distinguished Russian pianist, Mark Hambourg, accomplished this at the Queen's Hall yesterday afternoon. The audience

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applauded every number and after the scherzo Mark Hambourg had to return to the piano three times before his admirers would be satisfied.—Newcastle Daily Journal, July 5, 1915. (Advertisement.)

Williamson, the English tenor, who is also a pupil of Mr. Griffith.

May Peterson Sings at Rumson, N. J.

Mrs. John J. Knox, of Rumson, N. J., who gave a musicale at her home on Friday, August 6, had as the soloist on that occasion May Peterson, the soprano, recently of Paris.

Miss Peterson came down from her present home in Boston to be the guest of Mrs. Knox over the week end.

Mr. and Mrs. Yeatman Griffith and Their Summer Class in Riverside Drive Park.

In the accompanying pictures appear Yeatman Griffith, Mrs. Griffith, their daughter Leonore, and some of the members of their summer class. These were taken in Riverside Drive Park, New York City, only a short distance from the Griffith studios. England, New Zealand, South Africa and many different States are represented in the larger group, in which Mr. and Mrs. Griffith are easily distinguishable in the front row.

In the smaller group are seen, reading from right to left, Mr. Griffith, Mrs. Griffith, Mrs. Williamson and Hardy

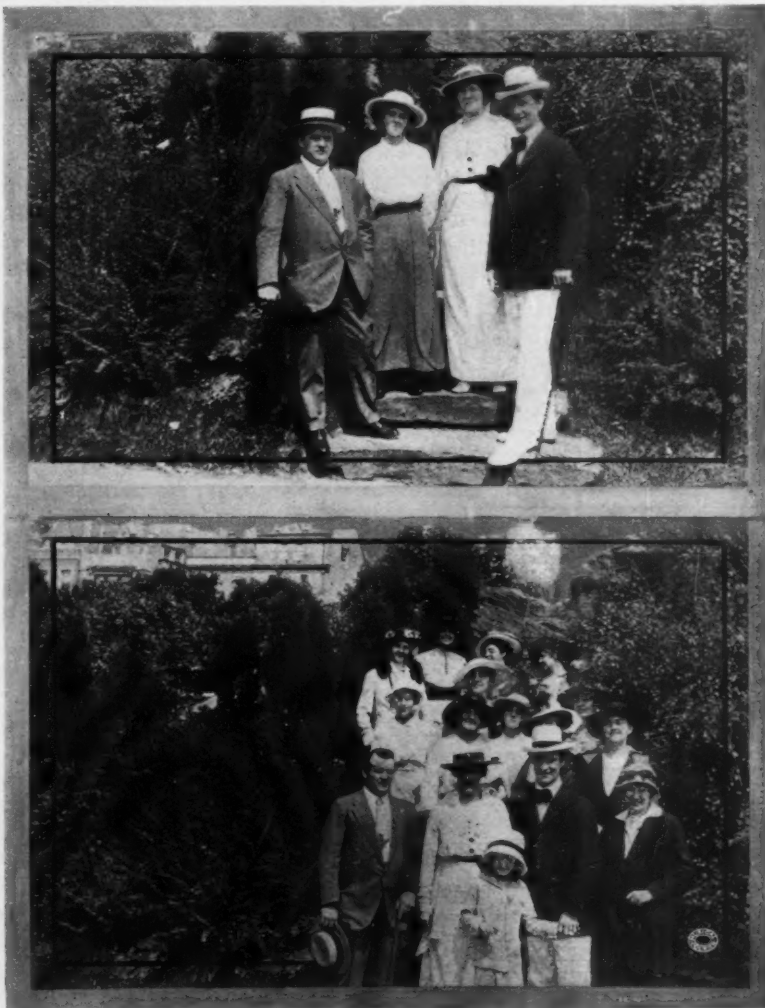
Helen Stanley's Operatic Roles.

To Helen Stanley belongs the distinction of having sung the roles of Olympia, Julietta and Antonia in "The Tales of Hoffmann" at one performance. Although it is customary to have these three roles sung by different sopranos, Miss Stanley, as a member of the Opera Company in Würzburg, Germany, acquitted herself splendidly. The German papers were enthusiastic in their praise of her skill in meeting the vocal and dramatic requirements of the three roles in so excellent a manner.

Among the new roles which Miss Stanley recently added to her extensive repertoire was that of Marta of the Lowlands, in English, although she had previously sung it in German. Miss Stanley's repertoire includes the roles of Thais, Tosca, Mariella, Elsa, Eva, Elisabeth, Senta and Natoma. She has also sung with great success the part of Salome in Massenet's "Herodiade."

Miss Stanley will devote her time next season to appearances as a member of the Chicago Opera Company and to concert engagements under the management of Loudon Charlton.

During the summer she is resting at Bayshore, L. I.



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437 Fifth Ave., S. E. Cor. 39th St., New York
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LEONARD LIEBLING - - - - - EDITOR
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NEW YORK, THURSDAY, AUGUST 12, 1915.

No. 1846

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SUBSCRIPTIONS: (In Advance)

United States.....	\$5.00	Canada	\$6.00
Great Britain.....	£1 5s.	Austria	30 kr.
France	31.25 fr.	Italy	31.25 fr.
Germany	25 m.	Russia	12 r.

Single Copies, Fifteen Cents at newsstands.
 Rack Numbers, Twenty-five Cents.

Entered at the New York Post Office as Second Class Matter.

THE MUSICAL COURIER is for sale on the principal newsstands
 in the United States and in the leading music houses, hotels and
 kiosques in Belgium, England, France, Germany, Holland, Italy,
 Switzerland and Egypt.

American News Company, New York, General Distributing Agents.
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On reading page, per inch, per year.....	\$400.00	Front pages, per issue....	\$500.00
On advertising page, per inch, per year.....	200.00	Line (agate) rate on read- ing page, per issue....	1.00
Column rate, per issue....	150.00	Line (agate) rate on ad- vertising page, per issue	.50
Full pages, per issue.....	400.00		

THE MUSICAL COURIER EXTRA
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The Vienna Royal Opera will open its 1915-16
 season on August 18.

Wagner, so loudly acclaimed in Germany during
 these war times, was an exile from that land for
 many years.

Paderewski has arranged to play for the benefit of
 the Polish War Sufferers' Fund next Saturday
 afternoon at the San Francisco Exposition.

Jean Berthelier, the distinguished professor of
 violin at the Paris Conservatoire, died recently in
 that city at the age of fifty-nine years. Previous to
 his death he had had the misfortune to become al-
 most blind.

A list of artists to play at the Biltmore musicales
 next season was printed in the MUSICAL COURIER
 last week. R. E. Johnston writes to the MUSICAL
 COURIER to say that the name of Theodore Spiering
 was omitted inadvertently in the prospectus sent to
 this paper by his office, and as he values the assist-
 ance of Mr. Spiering particularly, he desires to have
 his name added to the Biltmore artists even though
 belatedly. It is done herewith.

An article published in the New York Sun of
 July 25 by F. Cunliffe-Owen tells about the super-
 stition existing in Italy that some persons are pos-
 sessed of an "evil eye" and says that if the evil eye
 should gaze on any one this would bring ill luck or
 even violent death to the gazer. In Italy this is
 called "jettatore." It is related that some very in-
 fluential men have been accused of possessing the
 evil eye. The article states that a similar imputa-
 tion rested upon Offenbach and Sarasate. There is
 nothing uncanny about the music of Offenbach or
 Sarasate, and how in the world these two genial
 artists could have been suspected of having an evil
 eye is difficult to fathom. However, it proves that
 superstition still is a factor even in these modern
 times.

The dates and soloists for the Minneapolis Or-
 chestra concerts at Minneapolis and St. Paul this
 season are as follows: October 21-22, Hempel;
 November 4-5, Serato; November 18-19, Gadskei;
 December 2-3, Gabrilowitsch; December 16-17,
 Czerwony; December 30-31, Fremstad; January
 13-14, 1916, Rosenthal; January 28-29, Van Vliet;
 February 10-11, Claussen; March 9-10, Bauer;
 March 16-17, Beatrice Harrison; March 30-31, Culp.
 The Eastern midwinter tour of the Minneapolis Or-
 chestra will take place between February 11 and
 March 9, and the places to be visited include, among
 others, New York, Boston, Kansas City, Mo.;
 Memphis and Nashville, Tenn.; New Orleans, La.;
 Birmingham, Ala.; Louisville, Ky.; Pittsburgh, Pa.;
 Youngstown, Ohio; Rome and Syracuse, N. Y.; Oil
 City, Pa.; Cleveland, Dayton, Columbus and Ober-
 lin, Ohio.

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 chestras because of too few players, inadequate con-
 ductors and incorrect performances, are the unfor-
 tunate lot of some of our American cities of smaller
 size. Better by far that such localities engage the
 real and representative orchestras like the Cincin-
 nati, Chicago, Minneapolis, New York Philhar-
 monic, Philadelphia, etc., to give real readings of
 the symphonic literature, and in that way instruct
 and uplift and entertain those communities which
 now are paying for a form of orchestral music mak-
 ing which does no good whatever in a practical or
 in an ethical way. As nearly all the best orchestras
 make tours each season that, taken altogether, cover
 nearly the entire country, there is no reason why
 smaller cities should not be in a position to hear

those splendid organizations, and in that way make
 the proper acquaintance with the musical master-
 pieces.

In his Evening Post department, Henry T.
 Finck quotes this passage from a letter written
 by Mme. Polacco (wife of Giorgio Polacco,
 the conductor) to an American friend: "I do not
 know much about Metropolitan Opera matters. Mr.
 Gatti has been in Milan, Mr. Guard is at Como,
 Caruso is in Buenos Aires, and I believe he will re-
 turn from there direct to New York. Mr. Toscanini
 is in Milan. Miss Bori is in the country. We do
 not know yet by what ship and when we shall return
 to New York."

A New York pianist and composer, Max Vogrich,
 is suing the estate of the late Mrs. Havemeyer,
 widow of the sugar king, for \$30,000, on the ground
 that she "agreed to leave \$30,000 to him by her will
 if he would devote his services as a pianist and com-
 poser exclusively to her during her lifetime." Mr.
 Vogrich was employed for years at a salary by Mrs.
 Havemeyer, he says. It has been understood in
 local musical circles that the Vogrich salary was
 substantial, and in addition, so runs local tradition,
 the musician was presented many years ago by Mr.
 Havemeyer with sugar stock, which later rose phe-
 nomenally in value. Mr. Vogrich spent the past ten
 years or so in Europe, where he produced an opera
 and others of his works. For a long time he was
 the musical adviser of the publishing firm of Schir-
 mer & Co.

RICHARD STRAUSS' NEW SYMPHONY.

The publisher of Richard Strauss' latest work for
 orchestra, which he calls an "Alpine Symphony,"
 has given the press of Germany a few interesting
 facts concerning the underlying poetic ideas of the
 new opus, which prove that it comes under the cate-
 gory of program music.

It might properly be styled a symphonic poem.
 The original score contains the following hints con-
 cerning the meaning of the music: "Night—sunrise
 —the ascent—hunting horns from the distance—
 entrance into the forest—a stroll by the brook—at
 the waterfall—an apparition—in the flowering
 meadow—lost in the thicket and bushes—on the
 glacier—dangerous moment—a vision—a rising fog
 —the sun disappears behind the clouds—elegy—the
 lull before the storm—a thunderstorm—the descent
 —sunset—night."

The symphony calls for two orchestras, one on the
 stage and one behind the scenes, making all told 130
 musicians. The small orchestra behind the scenes
 consists entirely of brass instruments—twelve horns,
 two trumpets and two trombones. The score also
 calls for a special instrument for imitating the wind,
 clarinets in C and E flat, a heclaphone, a celesta,
 a machine for making thunder and one for imitating
 cow bells. There really is nothing new in all this, for
 many Alpine symphonies have been written before,
 and Strauss already has employed the wind machine
 in his symphonic poem, "Don Quixote," and Gustav
 Mahler makes use of the cow bells in his sixth sym-
 phony. Rossini also made use of them in his "Wil-
 liam Tell." But no other composer ever has at-
 tempted to depict the impression of a day in the
 Alps on such a pretentious instrumental scale.

The first performance will occur next October in
 Berlin under Strauss' personal leading. It is re-
 ported to the MUSICAL COURIER by its Berlin rep-
 resentative that the work probably will be performed
 neither by the Berlin Royal Orchestra nor by the
 Philharmonic Orchestra, but by the Royal Orchestra
 of Dresden. This is considered in Berlin to be a
 somewhat unusual proceeding considering the two
 magnificent bodies of musicians which could be at
 Strauss' disposal in the Prussian capital.

THE MALEVOLENT MALE.

The Northwestern Music Teachers' Association recently held a convention at Seattle. There arose Lucy K. Cole of that city, president of the association, who remarked: "If you get right down to the bottom of it, our real trouble in advancing music in the schools is our men. We must educate the pocket book. The American male—sad as it is to say—cares nothing for music. He knows nothing of art. He, as represented in our high school superintendents, our school boards, our taxpayers, is the stumbling block to musical progress."

Later on in the newspaper account of the convention, from which the foregoing quotation was taken, we learn that "At the afternoon session, the question of music in the schools was brought to the fore. Papers on accrediting outside music study in the high schools were read. The statement was made to the effect that there are 1,100 students studying piano in the grade schools of Tacoma and 200 studying violin." It was also announced "that a progressive series of musical studies were to be introduced in the Tacoma high schools next fall to systematize and advance the work already undertaken."

Now these two portions of the report confronted one with the other, seem to reveal the existence of some discrepancy. If it is true, as Miss Cole said, that "The American male cares nothing for music," we are unable to understand how it is that the schools of Tacoma have 1,100 students playing piano and 200 studying violin. Somebody pays for their instruction—and we suspect it is the "male." When we were of the school age, the idea of piano or violin being taught as a branch of public school work would have been laughed at by even the warmest friend and supporter of music.

This Seattle convention did not differ greatly from conventions of music teachers' associations in other parts of the country, but as several similar typical questions of current interest came up that we shall devote a little more space to it.

There were unofficial steps taken toward the formation of a State Federation of Musical Clubs, and this federation, it is understood, will draw to itself women's musical clubs which now belong to the State Federation of Women's Clubs in Washington.

Here is another quotation: "One of its objects will be the bringing of noted artists to the State at a more reasonable figure, it is expected, than private impresarios can charge, because of the opportunities for a whole series of appearances in the various cities that will have clubs in the Federation and also because the scheme will not be one for profit." Of course, the people who will be specially delighted to hear this news from Washington will be the artists themselves, who are always eager to take the smallest fee possible, so that their art may reach more people at less cost; and also the musical managers, who love to see their business taken out of their hands by philanthropists who do not need the money.

One reason for the threatened desertion of the State Federation of Women's Clubs in favor of the projected State Federation of Musical Clubs is revealed in the fact that the music clubs felt that they had received the smallest part of the program and too scant consideration at the recent convention of the State Federation of Women's Clubs. "The pleasure was all theirs," was one remark. "We were hustled in and out to provide a breathing spell between the talks." Yea, there is no wrath like unto that of a willing singer who has been discouraged or a complacent pianist whose fingers have not been allowed—even without recompense—to gallop up and down the keys.

The question of "standardization" of music teachers, of course, came up. The remarks of G. H. Street, of Portland, were so good that we almost feel inclined to quote them in full. "Mr. Street read a paper on 'Common Ground for Voice Training.' He

said there would be no desire for standardization were it not for the dangers to pupils." What dangers? Measles—or possibly chickenpox? We take leave to remark that as long as each human being continues to be an individual and the voice of each singing human an individual voice, there will be absolutely no possibility of any real standardization of vocal teaching, whatever Mr. Street may think.

He then went on to say, "Many teachers should be limited to teaching English repertoire. Only one in twenty persons who sing in foreign languages can sing them at all correctly." (Hear! Hear!) He compared the voice to an umbrella rib that could be bent so far and no further, without breaking. "The society slouch" was mentioned as one of the obstacles to success in management of the breath.

It may be mentioned parenthetically that the serious bend in the voice of the pupil seldom occurs coincidentally with the same phenomenon in the pocketbook of the teacher.

Edgar J. Myer, of Seattle, had a very sensible remark to make. "He said he had doubt, however, as to whether any board of examiners could be named that the individual musicians would be willing to accept as to whether or not he or she was entitled to teach." Personally, we know the answer and it is "No."

"It was debated back and forth whether politics would play a part in any attempt at legalized standardization." To that we can also give the answer. This time it is "Yes."

"Mme. Stover scored piano and organ teachers who also taught voice without any special training." That is where piano and organ teachers have the advantage over voice teachers, for there is no way in which the untrained person can teach piano and organ, whereas, on the other hand, there unfortunately is not and never can be any standard of ability demanded of one who wishes to teach singing. The profession of vocal teaching is the only one which is open to any Tom, Dick or Harry who wishes to hang out a shingle. This is a most unfortunate fact and one which has too often been taken advantage of by impostors, who by their unprincipled conduct have done their best to degrade what is in reality a most noble profession with hundreds of splendid representatives.

"The matter of a satisfactory test for competent teachers was debated at length. 'Let each teacher seeking to follow the profession produce three good pupils,' suggested Mme. Hesse-Sprotte." We submit this without comment.

In fact, as has been said, we submit the whole of the foregoing as the record of a convention which did not vastly differ from hundreds of other conventions, but which affords material for considerable thought to one who is interested in the teaching end of music.

SAN FRANCISCO

BEETHOVEN FESTIVAL.

(By Telegraph.)

August 8, 1915.

To the Musical Courier:

The first Beethoven Festival, under the direction of Alfred Hertz, which closed this afternoon, had total admission receipts of twenty-five thousand dollars, as reported by Manager Frank Healey, for three performances in the Civic Auditorium. Every performance was very successful. Hertz, Schumann-Heink, Althouse, Middleton, Marcella Craft, and Roderick White, violinist, scored successes. The enthusiasm, particularly over Hertz and Schumann-Heink, was unprecedented. Detailed review follows by mail.

DAVID H. WALKER.

Ricardo Sonzogno, the well known Milan music publisher, died recently in Monte Catini, Italy. He was the founder of the prize won by Mascagni with "Cavalleria Rusticana."

EVERYTHING IN A NAME.

The following letter has been received by the MUSICAL COURIER:

Editor of The Musical Courier:

It has come to the attention of the management of the Philadelphia Orchestra that that organization has been announced for several appearances at which it cannot, in the nature of the case, appear. A recent newspaper article states that the Philadelphia Orchestra was heard in Bar Harbor, Me., and the prospectus of the Worcester Festival announces the Philadelphia Orchestra.

In the first place, the Philadelphia Orchestra begins its season's work with the beginning of its subscription concerts in October and ends its season, in the spring, with the completion of that series. The Philadelphia Orchestra cannot, therefore, be engaged as an organization excepting between those dates.

Furthermore, the board of directors has, for a number of years, maintained the rule that unless the full organization of eighty-five men, with Leopold Stokowski, as conductor, be engaged, it cannot be known, or advertised as the Philadelphia Orchestra. Any person or organization engaging a part of the orchestra may advertise it as consisting of players from the Philadelphia Orchestra, but not as the Philadelphia Orchestra as an organization.

The Philadelphia Orchestra Association is proud of the Philadelphia Orchestra and wishes all of the credit possible for its authorized appearances, but it cannot be responsible for the many appearances which its men may make individually and out of the regular season.

Very truly,

ARTHUR JUDSON,
Manager.

The Philadelphia Orchestra is not the only high class orchestra which has had to suffer from incorrect advertising. The MUSICAL COURIER has had occasion in past years frequently to call the attention of the public to misrepresentation, sometimes wilful, often inadvertent, of the kind described in the foregoing letter. We know of one case where eight men belonging to a large orchestra played at a mountain resort in the summer and boldly assumed the title of the organization to which they belonged in the winter. Of course the Worcester Festival Association had no intention of misleading the public, but probably did not know of the rule of the Philadelphia Orchestra regarding its men and its conductor. In former years the Worcesterites used the Boston Symphony Orchestra and advertised it as such even when it was led by directors who were not the regular conductors of the Boston body. The stand of the Philadelphia Orchestra is a correct and dignified one and should help to remedy a custom which had grown into something of an annoyance.

CHICAGO MORNING MUSICALES.

Rachel Busey Kinsolving, the well known impresario, who for the last few seasons has presented exceptionally good concerts in Evanston, Ill., where she will again manage a series this coming season, announces now that she is to invade Chicago and will give a series of morning musicales to be known as the Kinsolving Musicales Mornings, at the Congress Hotel. The first will take place on Tuesday, November 23, and the last one on Tuesday, January 25. In all five concerts will be given. The following artists have been engaged for the series: Mary Garden, Anna Case, Clarence Whitehill, Moriz Rosenthal, Mischa Elman, Emilio de Gogorza, Louise Homer, Pablo Casals and Emmy Destinn. From reports at hand already many tickets have been subscribed for, and the Kinsolving concerts ought to be a certain success with such prospects and under the guidance of the astute projector.

EVERYBODY KNOWS

When we said recently that a certain singer was calm the printing press took it into its leaden head to make us say the singer was clam. The vocalist objected. We do not see any reason for the singer's wrath, however, as everybody knows that a clam is calm.

DONNA É MOBILE.

Josef Stransky was interviewed recently by the New York Evening Sun on the subject of "Why are there no great women composers?"

"Women have not the ability to compose music," he is reported to have said; "if they could, they would. But they have not the brains, I suppose."

"Do you mean that?" demanded the lady interviewer.

Mr. Stransky, who appears to have learned certain American practices since living in this country, replied by the old device of asking another question. "Then why have they not composed?" he demanded.

He was quite implacable. Toward the end of the interview he was asked, "Do you think women will begin to compose more and more?" "I fear so!" he replied.

The Sun interviewer next went to see Marion Bauer, a New York lady known as a composer of songs. Miss Bauer was not so concise as Mr. Stransky. She indulged in considerable generalities and hope. "If we could count the great musical geniuses which the ages have produced (all men), I doubt if we should have more than twenty prominent names. Now, that is not such a bad start on the women, I think."

The interviewer asked Miss Bauer if she thought that music was a masculine art. The answer was, "Yes, but lots of women have masculine minds and lots of men have feminine brains. Women's music might be more emotional than that of a man, but it need not be weaker. I think women can create music and will create music in the very near future."

The third musician interviewed was Francis Macmillen, the violinist. Mr. Macmillen had a good deal to say on the subject, but some of that attributed to him by the interviewer was, as we are inclined to think, filled in afterward by the lady in question out of a textbook.

Mr. Macmillen started off by saying, "Give them a chance and they will equal men as composers, just as they have done already in some instances in the instrumental field. Women if they would compose need to live. It is not only a question of falling in love and out again to have lived. The struggle of the man to provide the price of the roast pork is the stuff out of which great composers often have been made. Women have been depending upon men for a living since the world began. It is this emancipation they must have before they can hope to boast of a Brahms or a Beethoven in their sex."

Mr. Macmillen, according to the interviewer, mentions Clara Schumann, Augusta Mary Ann Holmes, and the contemporaneous Dr. Ethel Smyth as being, perhaps, the three women composers who have attained to heights loftier than those scaled by others of their sex. Mr. Macmillen, according to the interviewer, said that Maude Valerie White ranks among the best song composers, and further made this statement: "The women composers we know most about in this country are Liza Lehmann, Cecile Chaminade and Mrs. H. H. A. Beach." Mr. Macmillen then states that Ambrose Thomas, composer of "Mignon," once said of Chaminade, "This is not a woman who composes, but a composer who happens to be a woman." Though it is perhaps not true that Chaminade once said of Ambrose Thomas, "This is not a woman composer—though the music sounds like it."

Liza Lehmann certainly has the gift of writing pleasing melodies, some of which are musically fully worthy the public esteem which they have attained; but of the three mentioned, Mrs. H. H. A. Beach is the only one to be taken with complete seriousness. In fact, her compositions will stand full comparison with those being produced at the present time by any of the male composers of her native country.

When we began this article, we contemplated, after brief quotations from the persons interviewed by the Sun, to take some stand in regard to the ques-

tion of "Why there are no great women composers." But on mature consideration, we regard it safer and more discreet not to do so. Be it remembered that Dr. Ethel Smyth is a suffragette. So we have decided to compromise by agreeing with all three: first, with Mr. Stransky, who in the course of his interview admitted that certain women composers can write very nice Lieder; second, with Miss Bauer, when she says, "Women can create music and will create music in the future"; and, third, with Mr. Macmillen, when he says that Chaminade "was also a most distinguished pianist."

STRICTLY NEUTRAL.

Very often we have been urged to express ourselves decidedly one way or the other concerning the present war. Our answer invariably was that the MUSICAL COURIER is concerned primarily with music, and to a less degree with the related arts of poetry, painting, sculpture and architecture, which have for their aim the expressing of the beautiful and the rousing of the higher emotions.

We assume that our readers buy the MUSICAL COURIER for news and editorial matter on these subjects and would be dissatisfied to find a paragraph on electricity or a review of an automobile show. We likewise think that politics, religion, chemistry, navigation, and above all things, war, are utterly out of place in these columns, whatever the private personal opinions of each member of the staff may be. Individually, we may all be pro something or other and in sympathy with the aspirations of half-a-dozen nations. Collectively we are pro-music, and nothing else. War talk would be as undesirable in these pages as the spectre was that stole in unawares amongst the revellers of Poe's "Mask of the Red Death."

We cannot understand why some of our readers should look for the same military ardor in these pages that is to be found in the daily newspapers, and we are convinced that by far the greater number of our readers prefer us to remain as strictly neutral and American as we have been since first the war began.

So far we have put no restrictions on our correspondents in foreign lands. A sentence here and there in the reports they send us may have an unneutral bias, either of German, French, English, Italian or Russian slant. But we refuse as consistently to distort and edit our foreign reports as we refuse to abandon strict neutrality in our editorial matter.

War is an abnormal intruder whose temporary sovereignty we cannot acknowledge.

Our fealty is for the true democracy of music.

After the war is over and all the world is at peace our readers will not carry in their memories a bitter word of hate or exultation printed in the MUSICAL COURIER when the triumph or defeat of this or that nation was reported from the front.

True diplomacy is governed by the mind, not the emotions, and we think it would be a foolish policy on our part to allow a rush of feeling to sweep us from our mental moorings and cause us to write what we might be sorry for when all the world is at peace again.

In that day every man shall eat in safety,
Under his own vine what he plants; and sing
The merry songs of peace to all his neighbors.
—Shakespeare: "Henry VIII."

VOCAL OPERATIONS.

We lift this from the New York Globe of July 19, which in turn took it from the Angola (Ind.) Herald:

Mrs. Fred Weaver entertained Miss G. Frances Lipps of Ft. Wayne this week. Miss Lipps is a concert singer, having been a student from Chicago Medical College.

LET THE EAGLE SING.

In the New York Globe for August 3 there appeared a letter, "German Opera by Americans," signed "An American." We quote the first half of it, the rest being devoted to similar jingoistic expressions on the same theme:

Editor of the Globe:

SIR—Why, oh, why does not some one of your American-born and bred musicians speak up and answer some of the articles appearing at intervals in the editorial columns of your estimable paper and tell what the objection to German opera is at this time?

Can none of you see it? Are you all blind to the real cause of the cry against German music in this country at present?

Are you waiting for the answer? The cry is not against German music, German opera, etc. The cry is against the German musicians and singers interpreting this music at the present time, when we have our own countrymen and women capable of interpreting the great German music.

Give us the classics, be they German, Italian, French—but let our own talented ones interpret them for us!

Let us see a few American faces on our opera stages. Let us hear a few of those glorious American voices that Europe has proclaimed the greatest in the world. Give them their birthright—there never was a better chance!

You have the greatest Wotan in the world—an American; the greatest Brünnhilde—an American; the greatest Siegmund—an American.

The writer says, "Let us see a few American faces on our opera stages." He would have had no difficulty in seeing quite a "few American faces" on the stages of any of our opera houses within the last five years had he attended—and in leading roles, too.

We confess not to have heard this cry demanding, "Give us classics, be they German, Italian, French—but let our own talented ones interpret them for us!" Certainly "our own talented ones" fittingly presenting the classics of the various nations in our own language have met invariably with financial failure.

We are, as we have ever been, thorough believers in the employment of American singers when and wherever they are most competent for whatever work comes in question. But all of the American opera going public has yet to agree with us fully.

To the great credit of the American singer—and we know him and her in large numbers—let it be said that the individual in question usually is the first one to ask for consideration upon his merits alone and not upon the fact that he is an American.

"HEART INTEREST."

Here is a short article which appeared in the Bridgeport (Conn.) Standard of June 21. The author's name is not given, but the ideas about popular music are so sound that we are glad to reproduce and to endorse them:

THE SENTIMENTAL SONG.

Although the American's musical taste is being very rapidly developed, the popular fancy still clings to the melodies that reach the general ear by way of the musical comedy, the vaudeville stage and the street piano. Ragtime and the waltz song make up this popular repertoire. American ragtime has been assailed time and again for its superficiality. Too little, however, has been said about the sentimental song.

Ragtime has certain distinctive qualities that make it worthy of consideration. It is typically American and expresses national characteristics of humor, spontaneity and sociability. It is inspiring and energizing. But what can be said of the sentimental song? It is usually devoid of originality and words and music alike are mawkishly empty. Yet the public seems to like it.

Is the American public, after all, sentimental at heart? While it is careful not to wear its heart on its sleeve, the popularity of the sentimental song would seem to indicate that it is. Sentiment is an admirable thing, but there is little virtue to be found in sentimentality. One of the first steps to be taken by the lover of music, or any other art, in cultivating good taste is to learn the difference between sentiment and sentimentality.

A SUMMER POTPOURRI.

The clippings which have arrived upon our desk within the last few days once more demonstrate that, even in this "hot season" which sometimes fails to be hot, interest in music is scattered plentifully over the length and breadth of our promising republic.

Out in Illinois the Bolender family—four hundred of them—recently had a picnic all to themselves.

The Freeport Bulletin says: "The Bolender Band furnished music throughout the day. Each member of the band is a Bolender, and this is the first band of this description which has been organized in Stephenson County."

Apparently family bands are quite a common evil in Illinois, if they have to be classified by counties. In this part of the country a full sized family band would be not a county rarity, but a State rarity. All of which reminds us of the dear old poem:

Johnny Morgan played the organ,
His father beat the drum,
His sister played the tambourine,
And his mother went bum, bum.

This last line is as mysterious as the inside of an uncut cantaloupe. Upon what instrument did Mrs. Morgan produce the mystical sounds?

From Illinois we journey to Pittsburgh, Pa., where the Press of July 15 publishes an item which follows:

MUSIC OF CLERGYMEN ATTRACTS SNAKES.

Canonsburg, Pa., July 15.—While Rev. W. F. Brown and his brother, Rev. Alexander Brown, were on their lawn performing on musical instruments, several nights ago, the former felt something gently coil itself around his neck.

When a flashlight was used to determine the nature of the visitor, it was found to be a snake about 18 inches long. Three other snakes were found nearby. It is believed the reptiles were attracted to the spot by the music.

Having many friends in Pittsburgh whom we are desirous to keep, we refrain from comment.

Leaving Pennsylvania, we cast our argus eye on Denver, Col. The News of July 11 printed the following paragraph:

BARLEYCORN SONG SUCCESS COMPOSED BY DENVERITES.

Governor Carlson has written a letter of congratulation to the Denver composers of a new temperance song, "John Barleycorn, Goodby."

"John Barleycorn, Goodby," is the third song success born in Colorado. It is dedicated to Billy Sunday, and has for its inspiration "Dry Colorado."

The words are full of punch and vigor, and the music is good. Already the strains of it resound on the boardwalk of Atlantic City.

The chorus is:

"John Barleycorn, you have been the curse of man,
You stole his very soul, you fiend,
Deny it if you can.
Now every nation on the globe
Has raised the battle cry, John Barleycorn, goodbye."

We must strenuously object to the sentence, "The words are full of punch" in any item referring to a temperance song; and further feel bound to inquire if there is an Atlantic City with a boardwalk in Colorado, as the text would seem to imply. Certainly the unintoxicating strains of this new melody have not reached us from Jersey.

Now, before turning East again, we skip down to San Antonio, Texas, in the Light of which city there appeared the following squib: "The Czar of all the Russias has been composing songs for years, publishing them under the name of 'Olof.'" That is, indeed, a new light on the Czar.

Stopping for a moment once more in Pennsylvania on our way back to America, we read the Chronicle News, of Allentown. From a Chicago communication appearing in that paper we learn that the Civic Music Association of the Windy City has undertaken to train a "Domestic Girls' Chorus." "Domestic girls" are the kind which we always have fancied for our own and our friends' wives, but on closely investigating the English in question, we learn that the reference is to the variety which lives in our

kitchens. Albie Sladek, who is training—or perhaps restraining—the vocal efforts of the "domestic girls," says:

They had the music in them, these girls, but they didn't now how to get it out. They had knowledge neither of rhythm nor scale, but their lungs certainly were in excellent condition. The first time they sang together the building shook. Now they can sing as softly as a summer breeze humming through the trees.

Among the girls one has been discovered who plays practically every musical instrument by ear—and until last fall she had never touched one.

The last sentence reminds us of the enterprising carpenter who, upon being asked if he could play the violin, promptly replied, "I don't know: I never tried it."

To finish our journey we pass through that great metropolis of wisdom and art (this reference is to New York), and continue to Hartford, Conn., where we learn that "The Amusement Committee of the Court of the Common Council" has petitioned the superintendent of parks to provide seats for the "music lovers of Hartford" who insist on listening to the band concerts. We beg respectfully to suggest to the petitioners that the grass in the park, presumably as soft and tender as the grass in other parks, provides ample sitting accommodations for all the music lovers which Hartford is likely to contain. On rainy days—but then, on rainy days there are no band concerts.

If there be music lovers in Hartford who insist on seeing as well as hearing the music and who find themselves unable to do so when, having followed our suggestion, they find rows of the unsympathetic still standing between them and the grandstand: to these—if such there be—we venture to offer another suggestion. Shout loudly "Down in front." If however, the Hartford audiences resemble those of New York, you will not have much success with this remark. Proceed then as follows:

"A bas Dreyfus!"
"Abasso Giollitti!"
"Gott strafe England!"

We are mightily mistaken if your effort will not carry the whole audience off its feet.

HOW IT IS DONE ELSEWHERE.

Foreign nations often have accused America of being the home of sordid commerce. This accusation, we regret to say, has often been extended to cover the musical journalism of America.

At the same time there are many things which we can learn from Italy. For example, we are interested in noticing the subscription prices of an Italian musical paper that recently came to our desk, which were as follows:

For the general public:	
In Italy.....	\$2.00
Outside of Italy.....	3.00
For professionals:	
Operatic artists, singing first parts.....	8.00
Operatic artists, singing second parts, chorus and orchestra.....	3.00
Directors and conductors of orchestras.....	5.00

The entire last page of the journal is devoted to a list of the \$8 subscribers, all of whom are operatic artists, with the address attached to each name, a feature which is not without its value, especially in Italy, a country where we venture to say there is on the average of one "impresario" to every four artists.

There are special subscriptions, calling for the reproduction of articles. A subscription including "the right of sixty lines for each work in which the artist appears," is \$30 a year. A subscription including "160 lines for each opera," \$56 per year. In the whole paper there appears absolutely no news of any sort, which is at least consistent, inasmuch as there is nothing on any of its four large pages except paid

puffs, written, very often, by the artists themselves, and reproduction of criticisms appearing in all the various Italian papers.

PORTLAND, OREGON, ORCHESTRAL MATTERS.

Harold Bayley, associate conductor of the Portland (Ore.) Symphony Orchestra, and Carl Denton, local representative of the Royal Academy of Music, London, England, have just been engaged by the Portland school board to lead the orchestras of the four high schools of the city. They were appointed on the recommendation of William H. Boyer, supervisor of music in the public schools.

Apropos, last season the Portland (Ore.) Symphony Orchestra gave six concerts there and one at Salem, Ore. It also gave six free rehearsals for school children. No soloist appeared during the last five years, although a number of soloists tried to secure engagements with the orchestra, which is a co-operative association composed of union musicians, the profits and losses being shared equally by the players. Before the orchestra reorganized, about five years ago, a soloist was engaged for each performance. David Bispham, the baritone, sang with the orchestra on March 30, 1909, and Arthur Alexander, the tenor, on May 22, 1908. The conductors are elected by vote from the membership, each member of the orchestra having one vote. No person is eligible for election as conductor unless that person shall have played with the orchestra for one year prior to such election. Before the ballots are cast, and in order to ascertain each conductor's fitness for the baton, each candidate must direct one rehearsal. Elections are held annually. Women are not eligible for membership. As has been stated in the editorial columns of the MUSICAL COURIER, Mose Christensen, Harold Bayley and Waldemar Lind have been chosen to conduct the organization during the season of 1915-16.

THE NEW FREE STYLE.

Leo Ornstein, futurist in music, like every other unorthodox artist, is compelled to put up with much misconception of his ideals and misunderstanding of his purposes. Many of his compositions are praised highly by those who sense in them what Ornstein is trying to express tonally, but on the part of less deserving persons the Ornstein cranium has been belabored, metaphorically speaking, with brickbats of abuse and even clubs of violent anger. Ornstein can stand both the praise and the abuse, for he is modest and he is wise.

One of the most amusing examples of the ire aroused in some quarters by Ornstein's works is the following, received by the MUSICAL COURIER:

"Leo Ornstein, composer and pianist, has published 'Impressions of the Thames' and 'Impressions of Notre Dame' for piano—in the new, free style of music. Below are some 'Impressions of Ornstein' in the new, free style of poetry:

(IMPRESSIONS OF ORNSTEIN.)

Ornstein!

Tintillating cacophonic ivories
to ragged, irreducible, incomprehensible Tunes.
Tunes?

No!

Evolutions of inward distress:

Soul writings:

Temperamental twirls.

What results?

Ten-fingered, ten-toed chords!

Melodies lining flagpole-y—not as the fence rail.

Mysterious mixed mumblings, mouthings meanderings, dimensioned (or undimensioned) tonally!

Ave! Oh composer of earthquakes,
eruptions,
sea-sickness,

chicken-pox!

Ornstein!

REACTIONARY.

In the July number of the new American magazine, the *Musical Quarterly*, published by G. Schirmer, New York, there is an article by the well known English musician, Frederick Corder, entitled "On the Cult of Wrong Notes." Mr. Corder writes in a very energetic and breezy style. We quote a number of passages from his article, which, whether or not one agrees with them, are entertaining. Mr. Corder poses the question: "Has it occurred to any one that the art of musical composition has, during the last ten or fifteen years, shown signs of decay?" Answering this question affirmatively, he goes on to name various national groups of musicians. "In Russia the semi-French school of Rubinstein, Tschaiakowsky, Borodine and Taneiev has been followed by Rimsky-Korsakoff and Stravinski, not to mention the unhappy Scriabine."

Some of us might question that adjective, "semi-French," and others demand why Rimsky-Korsakoff and Stravinski should have been grouped together, a thing that would be done only by some one unfamiliar either with the works of one or the other.

The author proceeds: "Taking France next, we have . . . the crazy crowd of whom Claude Debussy is the chief." Here Mr. Corder certainly lays himself open to a charge of Philistinism. Gentle, softhearted, cooing Claude Debussy—whose harmless and often innocuous vagaries have begun to bore many of us already with their formulistic platitudinism—the "chief" of a "crazy crowd." Perish the thought! But at least Mr. Corder is frank in considering the case of his countrymen and himself. Says he: "In England, finally, our dull time, in which Bennett and Macfarren afforded a feeble illumination, was followed by the generation which included Parry, Mackenzie, Stanford, Cowen and myself. One cannot say we flourished, but we were graciously endured for a while, till Holbrooke, Cyril Scott and a raw band of amateurs found more favor in the eyes of the critics."

Those words, "a raw band of amateurs," are extremely just as applied to some of the fashionable English musical composers of the present time, only we should have been inclined to insert the word "other" before "amateurs." Next followed a severe arraignment of contemporary musical critics in England. When we recall, to name only two, Robin Legge, of the *Daily Telegraph*, and Ernest Newman, of the *Birmingham Post*, we are inclined to think Mr. Corder's enthusiasm has carried him very much further than the facts of the case warrant.

Here are other quotations: "It is indeed difficult to make an orchestra sound bad, whatever you write. This explains why the orchestration of a new piece is the one point a critic can safely praise." "The cult of wrong notes" (a phrase, the invention of which Percy Grainger attributes to Frederick Delius) "now rapidly became a fashion: Mahler, Schillings and all the small Germans pursued the new path with enthusiasm." We thank Mr. Corder for the invention of this epithet, "small Germans," which only too correctly describes a hundred determined-to-be German composers of the day. "Strauss, too, had, of course, to see himself and go one better every time, till there was only one thing more left to do, and that was to write a piece that should consist entirely of wrong notes, an idea that might have occurred to any one. To Arnold Schönberg belong the proud distinction of having accomplished this feat." Anarias, please note.

And now a final sentence: "Finding the production of sheer nonsense both easy and profitable, Schönberg actually had followers in the persons of Bela Bartok and Leo Ornstein." To which we can only say that Bartok must be described as a contemporary or even a predecessor, rather than a follower of Schönberg; and that, to our personal knowledge,

Ornstein never had seen or heard a note of the compositions of either of the two men just mentioned or those of Stravinski when he began his futuristic music. In fact, a thorough comparison of the compositions of Schönberg and Ornstein would at once show a trained musician like Mr. Corder that there is very little resemblance in the work of the two men. Ornstein has a masculinity, virility and steadiness of purpose—whatever some persons may think of his compositions as music—which we must deny to Schönberg.

Another article in this same number is entitled "Acoustics: Suggestions in Behalf of an Unpopular Subject," by the distinguished American authority, Louis C. Elson. We are glad to see views which we always have advanced substantiated by so acknowledged an authority as Mr. Elson: "Another false idea in music could be taken up by the teacher who is versed in acoustics. The statement made by many musicians and composers that tone represents color has no tangible foundation. The half informed ones here intrench themselves behind the incontrovertible fact that tone is vibration and color is vibration also. The scientist must inform them that everything is vibration or motion of some sort, and that the vibrations of light are essentially different from those of tone. Also that the vibrations which produce the impression of color begin at about 460 trillions per second, while the vibrations of tone cease to be audible at about 38,000 per second, a gap which is almost too much for the human mind to span. Also that the human brain cannot perceive a single octave of color, while it can appreciate over eleven octaves of pitch. Also the rather important fact that, while many composers are very positive in their assertion that certain keys suggest certain colors, scarcely any two of them agree upon which color each key represents."

Besides the articles already quoted, the *Quarterly* has several others which are full of interest to all serious musicians. Particularly worthy of notice is one on the "idealization" of Indian music by Charles Wakefield Cadman.

BEL CANTO INSECTS.

In these depressed financial times when both musician and poet often are hard hit to find a market for their service or their wares, the following paragraph, taken from the *East and West News*, would seem to offer an unusual business chance to either one of them, a chance calling more for patience and perseverance than for a large capital or any particular foreknowledge. Allowing for the difference in cost of living between Japan and here, grasshoppers would surely fetch a nickel in the American market—if such a market could be found, or rather founded. But we fear the enterprising artist, energetically pushing his new business, would find it difficult to discover either a "kantan" or an "umaomol." These appear to be the prima donnas or Carusos of the buggy world, and judging by their Japanese prices, would be well worth twenty-five cents per buzz in our market:

The season of singing insects usually begins on May 28, the fair day of the Fukagawa Fudo Temple—an immemorial custom observed by the insect fanciers of Tokio. From that date in insect dealers carrying cages swarming with chirping pets will be seen at evening fairs or in the streets. Singing insects are favored by every class of people in Japan. The late Empress Shoken was noted for her fancy for kantan, a species of singing insect. H. I. H. the Crown Prince Hirohito is known to keep kajika or singing frogs himself. And H. I. H. Prince Fushimi is well versed in the knowledge of all the chirping varieties. It is understood that the Imperial Household Department orders insects from Torisan, an insect dealer in Yotsuya, who is also patronized by the Mitsui family. Besides this man there are two famous fanciers, one being Mr. Komiya at Kanda, while the other is Kawazumi Yoyogi, a suburb of this city. The current price of the insects a head runs from 2½ cents for grasshoppers to 12½ cents for kantan and umaomol. The price of insect cages ranges from \$7.50 down to 2½ cents. The insects must be kept in the shade and never in the sun, nor be sprinkled with water.

WHAT'S YOUR NAME?

No doubt Juliet was right when she found fault with Romeo's cognomen and said that a rose by any other name would smell as sweet. Still, it would take considerable practice to learn to think of lily when onion was mentioned. It is this same shock we feel when we musicians read that Von Buelow is leading an army instead of a Beethoven symphony orchestra. It gives us a sort of Gilbertian twist to hear that Prof. Franz Liszt is a member of the German Reichstag and a specialist on international law. We had heretofore considered Prof. Franz Liszt as a member of the international piano teachers' fraternity and a law unto himself. But then, of course, as the proverb says, you never can tell.

In a recent Sunday newspaper was a notification of the arrest of Caruso, an inveterate beggar of sixty-five. What next? Are we to find Frederic Chopin in command of a United States dreadnought, or Richard Schumann and Robert Wagner running a gambling den? London had a barber called Franz Schubert and a dentist named George Handel. New York has its Bach's department store, and we believe Gluck has an establishment in the Bowery.

The gentle name of Grieg is to be seen on a score of butcher carts in London, and New York boasts of a Sullivan saloon.

Yes, Juliet, you are right. What's in a name?

THE MYSTERIOUS STRAD.

Waiving all right of copyright, we place the above title at the disposal of any film producer who feels inclined to use it, and give below a brief outline of the plot as related in a despatch to the *Berlin Vossische Zeitung* from Graz, Austria.

Willy Burmester has been passing the summer in Graz. One day a certain concert agent named Boehm brought to Burmester for examination a violin which had come to him from a monastery in southern Roumania. Geheimrat Professor Burmester looked the violin squarely in the face, then glanced at the strawberry mark on its left arm, and recognized it to be no other than one which had been offered him in London several years ago. It was a real Strad from the year 1692 (known on that account as the only genuine "Salem-Witchcraft Strad"), and after Burmester had refused to buy it from the London dealer, it had been purchased, presumably on account of its Massachusetts connections, by an American collector. The fact that the costly instrument, valued at \$7,500, strayed from the hands of the American collector into a southern Roumanian monastery must presumably be attributed to the hard times on this side of the water caused by the terrible war. In fact, the whole affair looks very much like some good hot weather work by the press agent of the violin, whom we are very glad to encourage by reproducing it here.

In the *San Francisco Chronicle* we find the following remarks about bandmaster and composer Sousa: "John Philip Sousa, who is known as the greatest bandmaster in history, has a personality which is as unusual and commanding as his ability to wield a baton. He combines most happily the art of presenting popular music and the classics, the latter in a manner which will pass muster with many critical audiences." We are glad to see that the chroniclers of San Francisco agree with the East of this country on what is what in the musical world.

Some of the music in Lincoln, Neb., at least in the public schools of that city, appears to be dispensed at bargain counter prices. The supervisor reports that musical training in the high and grade schools last year cost on the average of forty-four cents per pupil. In the high school, the cost per head was eighty-three cents. In the grade schools, only thirty-eight cents—marked down from forty.

A REVIEW OF 1820.

Will our great-grandchildren be as amused with the music criticism of today as we are with some of the reviewing written a century ago? We are so much accustomed to the established rank of Mozart, Beethoven, Spontini, Spohr, that we feel a kind of shock to find those composers and executants hauled over the selfsame coals that now do duty in the roasting of contemporary artists.

In 1820 the readers of the London Musical Review were informed that "a symphony of Mr. Spohr was well received, but did not excite extraordinary sensation." Evidently the critic, whoever he was, had considerable judgment. His remark about the lack of extraordinary sensation shows that he did not think much of Mr. Spohr's symphony. The world today agrees with the critic of 1820. Mr. Spohr's symphonies would not produce an extraordinary sensation now if any conductor was foolish enough to play one of them. The same critic also hit the nail on the head when he settled the future of Pio Cianchettini, of whom he says: "Whom the world remembers as a youth of promising talent, has returned from the study of dramatic vocal composition at Naples, under Zingarelli, during the last five years, and has presented himself to the public as a composer."

"On the 17th of April he gave a sacred vocal concert at the Argyle Rooms, when he produced an English cantata for soprano and tenor and a chorus; the words from Milton. It was an effort worthy an ardent mind to grapple with the purest, most exalted, most sublime amatory expression in the language; and though the success was scarcely equal to the hardihood of the adventure, the composer appeared to fail rather than the great expectations excited by the gigantic standard of the poet, than from admeasurement with the men of his own time. The music was unequal. If it rose for a period it sank also to commonplace recollections which marred the uniformity of effect."

The music critic evidently made no mistake in condemning Pio Cianchettini to oblivion. His name has not been brought before the public for many a long day. Our critic goes on to tell us that "a quartet of Mayseder, with regard to extravagance, out-Beethovens Beethoven, but it had little of his genius, his richness or combination."

The 1820 critic was great enough to recognize the genius of Beethoven, even though Beethoven's "extravagance" was a little too pronounced for his Mozartian ears. He says: "It is, however, probably that the taste for romancing will be pushed into yet stronger absurdity before the perverted judgment of the many will be corrected and brought back to truth. Perhaps no more sufficient proof is necessary than the comparative tameness with which Mozart's most masterly sinfonia, in C, was received, and the applauses lavished on Beethoven's in C minor. Insensibility to so perfect a work can only be accounted for by this rage for extravagance." Needless to say, the rage for extravagance still continues. Even we ourselves could hardly lavish much applause on Mozart's "perfect" sinfonia in C.

This same critic qualifies his praise for a new concerto by Beethoven: "The introduction is fine, and the executive parts for the pianoforte very various, very difficult, and at times very effective, though frequently incongruous."

Was he far wrong when he said that "Spontini's overture, 'Fernando Cortez,' was positively ridiculous"?

Towards the end of his review of the music of London for 1820, the critic waxes wroth over the Battle symphonies then being played in commemoration of Waterloo. Beethoven wrote one. We have heard it, and we quite agree with the critic of the period in condemning it and all others of the same kind: "Before we quit the oratorios, we must say a few words upon the barbarous taste which displays

itself in the national adoption of the congregation of noises, called Battle Sinfonias. Our philosophers considered that it would be a strange entertainment which consisted altogether of the imitations of hatred and resentment. Here, however, we have hatred and resentment in their worst forms, battle and murder. Let our readers, who have never been present at one of these noise makings, imagine a reinforcement to the regular band, of trumpets, trombones, side drums and the most stunning instruments. Then come two tremendous bass drums, untunable and untuned, which are placed like beer barrels at a country wake, upon stools in the front of the stage. These are to represent the firing of the great artillery. The small arms are imitated by that dulcet instrument called a crash, being a combination allied in mechanism to the watchman's rattle, but multiplied so as to augment its operations a hundred fold. To complete all this 'confusion worse confounded,' the storm apparatus of the theatre is also pressed into the service, together with the cloud compeller himself, who thunders, hails and rains at proper intervals. Now, reader, conceive all this in motion, or if you cannot conceive it, can you imagine the bellowing of Billingsgate in addition to the rumbling and rattling of Thames street? The concord of all the sweet sounds that flow from the wharfs and the quays, from carts and carmen, drays and draymen, clerks, porters, wharfingers, fishwenches, tide waiters and custom house officers, sailors, lightermen and servants, all at once agglomerated in rapid, active and hot conflict? These may picture something like the loud chorus of a Battle Sinfonia; if not, all other similitudes will fail you."

His criticism is just as good today as it was a hundred years ago. But we know that the Waterloo symphonies must have been tame, because they sounded no louder than the bellowing of Billingsgate and the rumbling and rattling of Thames street.

A composition that did not sound any louder than a fish market and a commercial street would fall lamentably short of our 1915 standards of dynamics.

The old critic regretted that the violin was not as popular in 1820 as it had formerly been. The flute was then in vogue.

"Fewer gentlemen now practise this instrument from the difficulty of attaining even a moderate degree of excellence, while the flute presents an easier progress; though when attained we must confess, in our judgment, it is so inferior as to bear no comparison."

Again we agree. The flute is not to be compared to a violin.

In 1915 the "gentlemen" are more addicted to tooting on the automobile horn than to playing the flute. By way of diversion some of them pedal a player piano. But both the violin and the flute receive little attention from gentlemen today. The reviewer of 1820 was not at all pleased with the progress of composition. "Even the demand for English glees, we are told by publishers, is visibly declining, while novelty and Italian seem to bear away the rewards. Ballads in the popular form of amatory sentiment sell themselves, in the language of the trade. . . . The predominating taste is, however, decidedly leaving English for German and Italian compositions. We have been present this season at one benefit concert, in which not a single English piece was performed."

If the old critic could come back to his work again he would find that he could hear a hundred concerts in London without an English piece. He might also take a trip across the briny to New York and hear another hundred concerts without an American work on a single program. Evidently the taste for German and Italian compositions came to stay for a while.

Hans Pfitzner, the well known German composer and conductor, has gone to the front.

NORDAU ON WAGNER.

Thus says Nordau anent Wagner:

Wagner's mighty influence on his contemporaries is to be explained, neither by his capacities as author and musician, nor by any of his personal qualities, with the exception, perhaps, of that stubborn perseverance in one and the same fundamental idea, which Lombroso cites as a characteristic of graphomaniacs, but by the peculiarities in the life of the present nervous temperament. His earthly destiny resembles that of those strange Oriental plants known as Jericho roses, which, dingy brown in color, leathery and dry, roll about, driven by every wind, until they reach a congenial soil, when they take root and blossom into full-blown flowers. . . . He had the good fortune to endure until the general degeneration and hysteria were sufficiently advanced to supply a rich and nutritious soil for his theories and his art.

Must we infer that Nordau means that if the musical public had not become degenerate and hysterical the music of Wagner would not have been accepted?

In another place in his famous work on "Degeneration" Nordau says that the influence of war is to make nations excitable, nervous, hysterical. If this statement is true, then we may conclude that the music of Wagner is to be more popular than ever after the war.

In my belief, it can scarcely be doubted that every great war is a cause of hysteria among multitudes, and that far the larger number of soldiers, even completely unknown to themselves, bring home from a campaign a somewhat deranged nervous system. . . . The victors, like the vanquished, no doubt, leave a large part of their nervous strength and moral health on the battlefield and in the bivouac.

These words of Nordau never had as much significance as they have today during this most nerve racking war known to history. If they are true, and if it is likewise true that Wagner was degenerate and hysterical, as Nordau says he was, then it must follow that the world is rapidly becoming more and still more ripe for Wagnerian music drama.

When Wagner, as a fundamental principle, placed music as an accompaniment to words above that which is purely instrumental, and not as a medium for the expression of thought . . . he only proved that in the inmost depths of his nature, and by virtue of his organic disposition, he was not a musician, but a confused mixture of a poet feeble in style, and a painter lazy of brush, with a Javanese "gamelang" accompaniment buzzing in between.

Nordau of course does not mean that Wagner did not have the technic of a musician when he says that Wagner was no musician. He means that Wagner used music to express feelings and scenes that could be expressed better by some other medium than music.

The musical productions in which Wagner has been most successful—the Venusberg music; the E flat, G, B flat "Wigala Weia" of the Rhine maidens repeated 136 times; the Walküre ride; the fire incantation; the murmur of forest; the Siegfried idyl; the Good Friday spell; magnificent compositions and highly praised with justice—show precisely the peculiarly unmusical character of his genius. All these pieces have one thing in common that they depict. They are not an inner emotion crying out from the soul in music, but the mental vision of the gifted eye of a painter, which Wagner, with gigantic power, but also with gigantic aberration, strives to fix in tones instead of lines and colors.

We must remind the reader that Nordau is writing quite seriously on a very high plane. He is not merely trying to be sensational by calling a great genius a lunatic or a degenerate. A careful reading of Nordau's chapter on "Mysticism" will give the reader a proper sense of proportion and make these excerpts seem more reasonable than they may appear to be when detached from their context. Liszt also comes in for his share of criticism:

The phenomenon repeatedly established and verified in these pages, that lunatics fly to each other as iron filings to the magnet, is quite strikingly observable in Wagner's life. . . . His most enthusiastic disciple and defender was Franz Liszt, whom I have elsewhere characterized, and of whom I will therefore only briefly remark that he bore in his nature the greatest resemblance to Wagner. He was an author (works, filling six thick volumes, have an

honorable place in the literature of graphomaniacs), composer, erotomaniac and mystic, all in an incomparably lower degree than Wagner, whom he surpassed only in a prodigiously developed talent for pianoforte playing.

It is futile to attempt to give a satisfactory summary of Nordau's great book in the space of this column. And we are not merely quoting a few passages which we happened to read by accident a few days ago. We are not carried off our feet by the excitement of a new discovery which we hasten to communicate to our readers.

Probably all our readers have heard of Nordau's "Degeneration." But have they read it? We have quoted from the English translation of the second German edition. It may not be very new, but it is still the copyright of D. Appleton & Co. and is therefore not one of the superannuated works which are more amusing than instructive. What can be more suggestive than the following quotation from Nordau?

Wagner the musician had to confront a lifelong enemy who forcibly prevented the full unfolding of his gifts, and this enemy was Wagner the musical theorist. In his graphomaniacal muddle he concocted certain theories which represent so many fits of esthetic delirium. The most important of these are the dogmas of the leit motif and of the unending melody.

Nordau places Beethoven on the supreme pedestal of music.

The symphony is the highest differentiation of musical art. In it music has wholly discarded its relationship with words, and attained its highest independence. Hence the symphony is the most musical of all that music can produce.

This excerpt should be read in connection with the third passage quoted in this article. It shows that Nordau ranked Beethoven above Wagner as a musician. Probably no one will quarrel with him for doing so. It must be understood, however, that Nordau is not trying to show that Wagner was not a man of genius.

VARIATIONS

BY LEONARD LIEBLING

Some Improvising.

A new version of how Beethoven wrote his "Moonlight" sonata is brought forward by the Philadelphia Press in a poem by Florence J. Boyce:

"THE ORIGIN OF BEETHOVEN'S MOONLIGHT SONATA."

It happened at Boon one glorious night,
The moon was shedding its eerie light,
And shadows stalked with our moving feet,
As we passed along down the narrow street.
A little mean dwelling was standing by,
And suddenly under the evening sky
We paused: through the chink of a broken pane
There came to our ears a familiar strain.
Hark "What is that?" Beethoven said:
And he listed again with bended head,
"My sonata in F. But who plays this?"
And then through the pane there came to us
A voice that spoke in a hopeless tone:
"O brother, the concert at Cologne
Keeps calling to me, though well I know
I must silence my heart, for I cannot go."

Beethoven looked at me: "Let us go in:
Here is feeling—genius—a soul akin
To the soul of song: with my heart and hand
I will play to her, and she'll understand."
We entered. A girl with golden hair
And a pale young shoemaker working there
Were the only ones in the poor bare room.
Where one dim candle lighted the gloom.
Beethoven spoke: "We were passing by,
And we heard you playing, and I—and—I
Heard something more that you chanced to say.
Would you like—that is, would you let me play?
You have no music? How then did you find?"
He paused, for he saw that the girl was blind.

"I beg your pardon," Beethoven said;
But the blind girl answered him, blushing red:
"A lady practised the piece at Bruhl,
And I heard her there; 'twas my daily rule
Under her window to walk about
While the beautiful music floated out."
Who could reply to words like these?
Beethoven bent o'er the yellowed keys,
And there inside of the poor man's door
He played as he never had played before.

The shoemaker sat from his work apart:
And with hand pressed over her beating heart,
I knew there had come to the girl's blind eyes
Her first great vision of Paradise.
The master finished the theme, and sighed:
The candle wavered, and sank, and died.
I opened the shutter and through the gloom
The moonlight flooded with light the room.
The blind girl lifted her golden head,
And the pale young man, approaching, said:
"Who are you, sire—if ask I may—
Who plays as only the angels play?"

In answer, with hand on the keyboard laid,
He played the sonata the blind girl played.

The finest proof of a person's fame
Is having a great work speak his name.
Beethoven rose to depart, and then
They begged him to play to them, once again.
The master looked in the blind girl's eyes:
"To moonlight," he said. "I will improvise."
And a sad, sweet melody filled the air,
And lighted the faces that listened there;
Then, breaking away from the tender mood,
It turned to a grotesque interlude:
The spirits seemed dancing out in the light,
As the shadows dance when the moon is bright.

And on through the change we know so well,
The wonderful master caught the spell
Of the night, and the light, and the blind girl's dream,
And gave to the world his matchless theme.
"Farewell," said Beethoven. "I'll come again."
And he passed out into the walks of men.
Nearer was Heaven to the poor man's door
When he played as he never had played before:
And while in the heart is a human cry,
His "Moonlight Sonata" will never die.

George Hamlin, Interviewer.

That versatile American tenor, George Hamlin, now has usurped the functions of the newspaper interviewer and shames us immeasurably by showing us what we might have done while we were in Los Angeles not long ago. George writes to us from San Francisco:

"Much has been published about the first performance in Los Angeles of the Parker-Hooker prize opera, 'Fairyland,' but I have been able to get from Raymond Hitchcock, the popular comedian, a really unbiased opinion of the performance. Raymond is earning a million dollars a week, more or less, by allowing himself to be photographed by one of the leading moving picture concerns in Los Angeles, and thus was on hand to witness the first performance of the opera. He came up to San Francisco to spend a few days at the Fair and so it chanced that I obtained this interview:

"Did you hear the first performance of 'Fairyland?' I asked.

"Yes, I remained for an act and a half."

"Can you tell me your impressions of the opera?" I inquired.

"You know," he answered, backing away, "I am a busy man and nervous one."

"What about the principals?" I persisted.

"Well, the leading lady seemed to have a wonderful breath control and to be looking for Fairyland."

"And the leading man?"

"Oh, he was just a tenor and had a tenor voice, and the comedian was very poor. He never got a laugh, although the way he wore his clothes and his crown got a laugh from me, even if not from the audience."

"Did you care for the music?"

"It shows talent," he said, "and is full of color—what it had of it—but seemed all theory and no soul. The music would start nicely and I would say to myself, 'Now I am going to hear something,' and then—O, pshaw, it was like a terrible contortion that arrived at nothing, and I couldn't help thinking what a lot of time and effort the authors had put into it and after all, it seemed just as useless as pounding sand into a knot hole."

"How about the libretto?"

"Why, the libretto was void and might have been written by Susie or Tommie at a school contest. It would have made a wonderful charade for a church concert and all the congregation would have attended."

"You do not think it would make a good moving picture?"

"Well, it might, if they would use real grottos and work up the chorus a bit and use trick wires for the fairies and give the comedian more to do."

"Would the comedy part suit you?" I asked.

"No, it is much too low comedy for me. Too much burlesque."

"Did you take your wife to see it?"

"No," replied Hitchcock, "I didn't know whether it was fit for her to see or not. Nothing could hurt me, you know."

"How about the orchestra?"

"Oh, Hertz was wonderful. In some places he covered up the uninteresting music beautifully with the orchestra."

"And the chorus?" I ventured.

"I saw them all at the soda fountain. They looked fresh and young and seemed to enjoy themselves much more than did the audience. I don't think 'Fairyland' will be as popular as my opera, 'The Red Widow,' he went on, 'but it has more to ponder over. There is no concealed art in 'The Red Widow'—it is all open."

"You know," he continued, "Currie and Brown, the evangelists, are preaching in the Tabernacle at Hollywood. I met two women coming from a meeting, and one said to the other: 'Wasn't it just lovely?—wasn't the sermon fine?' "Yes," said the other, "just grand." "But," went on the first, "a little long, wasn't it?" "Yes," said the second, "and rather tiresome, too." "Yes," continued the first, "terribly tiresome and I was a little bored." "I thought he would never end," declared the second woman. "Yes," agreed the first, "but perhaps it was just me."

"And so it was with 'Fairyland,'" concluded Hitchcock, "perhaps it was just me."

Our System.

From the Philadelphia Public Ledger: A visiting scientist informs a Philadelphia audience that perfected phonetic apparatus will in a few years "enable the musical critic to judge an opera or a concert intelligently without leaving his own fireside." We ought to get out an injunction before the inventor of the perfected phonetic apparatus succeeds in putting his idea into marketable shape, for we claim to be the originator of the system of criticising concerts without leaving our fireside. We always have held that the best way to review a concert or an opera is not to go to it, for the moment one hears the music, one becomes influenced for or against the product and cannot write an impartial notice of it.

Seated at his own fireside, away from the performance and in ignorance of what is actually taking place there, the critic is able to keep his mind clear, his judgment free, and his slippers on his feet. That phonetic contrivance would be not only a nuisance, but also a reversion to the old fashioned style of criticism which requires a critic to listen to what he is criticising or at least to be acquainted, even if casually, with the music under discussion. We write our best criticism after merely glancing at a program, and telephoning to the janitor of the concert hall or opera house to find out whether the performance took place exactly as announced. We critics all know what and whom we like and what and whom we do not like. Why, then, go to concerts or opera in order to write them up or down? Imagine the tragedy of having to listen to something good composed or performed by some one the critic does not like? The mere thought is horrible. Our slippers, please, Mary.

More About Criticism.

That naughty Ernest Newman sends us a screed which he wrote not long ago in the Birmingham (England) Daily Post—to be exact, it was on July 12. Ernest's article is in the form of a letter addressed to Joseph Holbrooke and is called: "An Open Letter to a Young Musical Critic on the Art of Bluff":

"MY DEAR JOSEPH—How often am I to tell you not to be alarmed at anything that may happen? Your position as a critic is of course full of difficulties; but there was never a difficulty yet from which an ingenious mind could not extricate itself with credit and even with glory. This last shock, though, I admit, is a serious one. I had already seen the American cuttings you send me, in which it is suggested that the New York musical critics should be made to undergo an examination with a view to testing their capacity to sit in judgment on music and musicians. The proposed examination paper was a terror; a cold shudder ran through even a wily old hand like myself when I read it. It is obviously the work of my friend Leonard Lieblich, of the New York MUSICAL COURIER, a young man with an incurable passion for getting the utmost possible fun out of life. Mr. Lieblich, being a musical critic himself, must of course have drawn up his examination paper with his tongue in his cheek; but his idea, as you have seen,

was welcomed with fiendish joy by a number of correspondents. If this sort of thing is to go on, the terrors of the question 'Why are you not in khaki?' will be nothing to the terrors of the question, 'Why don't you go in for Leonard Liebling's examination?' It is little things like this, my dear Joseph, that teach us the noble art of dodging.

"Wasn't it Cicero who said he wondered how two professional soothsayers could pass each other in the streets of Rome without winking? Well, you and I, being musical critics, know that two or more of us can never be gathered together without smiling at the gullibility of the public that reads us and takes us for oracles. We know how little we know about music; we know what hollow humbugs we are. Still, the public must have musical criticism, just as it must have tobacco and alcohol and other piquant poisons; and if fellows like ourselves are not equal to the business, who is? Certainly not the composers. They say the critics know nothing about music. Quite true; but the composers know even less, and as a rule are shockingly bad judges of the little they know. As I run my eye down Mr. Liebling's examination paper, I can imagine myself being able to answer one or two of the historical and critical questions; but I can hardly imagine a composer being able to answer one of them. As a rule, a composer does not worry much about other people's music unless he is either a conductor—in which case he has to know other scores than his own—or a university professor, in which case he has to learn a little in order to be able to teach. Speaking broadly, you will find that the composers who know most about other people's music are those whom the world does not take very seriously as composers. But even the worst of them has a fine sense of his own superiority to all the others. You remember, no doubt, the French gentleman in the story of old Des Periers, who, excellent Christian as he was, not only loved his neighbor as himself, but loved his neighbor's wife as his own. I know several composers capable of rising to the supreme moral height of loving a fellow composer's wife as his own; but not one of them capable of loving a fellow composer's music as his own. That's too much to expect of any one.

"If the composers were to become critics, then, they would make even a poorer show than we ignoramus do. We at least start out without any prejudices. We know nothing about music, and our only concern is to bluff the public into believing that we do. So I advise you, Joseph, to deal as much as you can in generalities. These are pretty safe; it is when you venture into the definite that you are playing with fire. Be particularly careful about musical terms; it is best, indeed, to carry a little pocket dictionary to concerts with you, for reference when you get out of your depth. It was by neglect of this elementary precaution that I once very nearly committed a 'howler' of the most ululant kind. I spoke of some pianist or other playing Bach's tomato and fugue in D minor. Fortunately for me, the head composer's little girl learns the piano, and he had seen this very piece lying about a day or two before; so he altered it to toccata. I was furious next day at what I took to be a misprint; but when I looked it up in the dictionary I lit a cigar and sent up a silent smoke offering to heaven. Of course, when the comp. chaffed me about it, I pretended that 'tomato' was a slip of the pen; but I don't think he believed me. You may think it odd that I should muddle up tomato and toccata; but there is a kink in me that makes me peculiarly prone to what I may call cibarious errors. Believe me or believe me not, Joseph, but for years and years I thought a haggis was a Scotch musical instrument of the same family as the bagpipes.

"Fellows like us, Joseph, really ought to club together and erect a statue to the man who invented that useful phrase 'a slip of the pen.' It can be made to cover a multitude of journalistic sins. Perhaps you have noticed with me, however, that slips of the pen on the part of musical critics have not been so plentiful this last year or so as they used to be. You see, under the powers vested in the military authorities by the Defecpe of the Realm Act, licensed premises almost everywhere close at ten o'clock; and as few concerts end by that hour, a fruitful source of what may be called induced error among musical critics is removed. But opportunities for showing our ignorance are still all too plentiful. We are expected to know everything; and the slightest fall below omniscience is counted unto us as a crime. I have already told you, I think, of the critic who, discussing the Pathetic Symphony without knowing that the composer had been dead a couple of years, said that if only Tchaikowsky would be a good boy and keep off the drink, and be kind to his mother, he might some day write a really good work. That was a classic blunder; but we are all of us liable to fall nearly as low.

"For the life of me I can never quite remember the difference between Schubert and Schumann—which of them it was that wrote the 'Erl-King' and which 'The Two Grenadiers'; and to make matters worse, there is another F. Schubert, who is quite distinct from the fellow of the same initials who wrote the 'Carnaval.' Then again I am

always puzzled to distinguish between the saxophone, the telephone and the gramophone. You may know which of them it is you play with a bow and which with a plectrum, but I'm hanged if I do. I once wanted to make a splash with my knowledge of the physiology of singing; but at the last minute I couldn't remember whether the little red thing at the base of the tongue was the epidermis, the epiglottis or the epigastrium; so I just wrote 'epi' and made a horrible smudge, and left it to the 'comps.' to get things right—which they did.

"But there is hardly a difficulty of this or any other kind, Joseph, which bluff will not see you safely through. A musical critic is like Mme. Humbert's safe: so long as people are not allowed to see inside it, there is no limit to the riches they will believe it to contain.—Yours always, "E. N."

Holbrooke in Trouble.

And, apropos, Joseph Holbrooke has been punished for even reading Ernest's villainous slanders against us. When Mr. Holbrooke came from England to work on the music for the new Pavlova ballet which Max Rabinoff is about to produce he hardly could have anticipated the experience in store for him. The following letter from him, written from the Washington Park Hospital, Chicago, to



AN OPERA LOVER'S IMPRESSION OF AN ITALIAN VICTORY.
(From the London Bystander.)

Clarence Lucas, of the MUSICAL COURIER staff, requires no explanation. "Needless to say," commented Mr. Lucas, as he handed us the letter, "the sympathy of Americans is his, not only on account of the serious setback to the musical work in hand, but also because of the sportsmanlike spirit with which the composer bears his mishap." The letter:

Washington Park Hospital,
Sixtieth Street and Vernon Avenue,
Chicago, August 4, 1915.

"DEAR CLARENCE LUCAS—You will see that I have been punished for coming to America! Here I am with a broken arm (left), in two places, broken rib, scalp open, and one or two other rents. I might have 'gone to the front' by the look of it. A motor ran me down one night. I never saw it—and the 'gentleman' decamped after doing it, 'to look for a doctor.'

"He has not found one yet by the look of it. They kill here, by the papers, about fifty people before breakfast and keep it up till next morning. The hospitals and doctors do well out of it. It was the nearest escape I've ever had for my life, and I now lie in duance vile, waiting to get back home. Hope to get to Colorado Springs before I depart, for a real rest.

"The opera has, I fear, been done for by this job. We shall see.

"With kind regards from

"HOLBROOKE."

With Woman's Help.

Very properly there was much indignation in right thinking circles not long ago when some musical official or other at the San Francisco Exposition refused to engage woman organists for solo work there. Felix Borowski, in the Chicago Herald, has a few pertinent remarks to make which the San Francisco official in question should read and try to fix in his thick noodle:

"If it is sad to reflect upon the circumstance that at the Panama-Pacific Exposition only two women have been heard upon the organ, and one of them occupying a com-

paratively subordinate position as an accompanist, brighter days are about to dawn. Women have been too greatly occupied in persuading governments to let them vote to bother about the merely artistic position of their sisters. Soon, however, they will descend upon the managers and the conductors of orchestras and they will cry with a loud voice for equal rights.

"It would be interesting to observe a deputation waiting upon Mr. Stock with a demand that the position of second trombone be presented to a candidate of its own. In vain shall that gifted and courageous officer of the Orchestral Association contend that it would be grossly unladylike for a woman, belonging perhaps to one of the best families, to perform in public upon a tenor trombone. There would be no great harm, it is possible, in a little private practice on an instrument which is not without its good effect upon the lungs. But in Orchestra Hall, in a symphony by Brahms, before a cultured and a fastidious assemblage—!

"It will be clear, of course, that when women insist upon the employment of their sisters in our orchestras they will win the day. A woman always gets what she desires. Conductors may temporarily stave off her assaults upon the position of second trombone by proving that nearly all performers upon the trombone are bald, but she will seize the post of flutist, having observed that the flute does not appear to exercise a deleterious influence upon the hair.

"In course of time no instrument will be sacred any longer to mere man. It may seem absurd to imagine a delicate creature banging upon the kettledrums. Women, however, have played the kettledrum in orchestras; they played them long before the issue of female suffrage was brought to the attention of the world.

"Dr. Burney, an estimable musician and historian who lived in the eighteenth century, heard an orchestra of women at an institution in Venice, and he was informed that the kettledrums, handled with extraordinary vigor by a performer of considerable maturity, had been played for many years in the organization by that lady, who had been crossed in love and who obtained a certain measure of satisfaction by relieving her feelings in generous fortissimos."

A Candid Critic.

Ronald Webster, of the Chicago Tribune, is a very young man, but a very wise one. He has discovered that the readers of a daily newspaper are not interested in technical music criticism, because the musician does not need it and the layman does not understand it. In order, therefore, to make his music department valuable to the Tribune by bringing it to the attention of the largest possible number of the readers of the paper, Mr. Webster foregoes the proud pleasure of parading technical knowledge before his constituency and gives them simply a report of what has taken place and adds a few of his impressions written for the man in the street car and the elevated railroad. Modestly enough, Mr. Webster said to us recently: "I do not pretend to give music lessons in my reviews, I do not presume to criticize performers, and I certainly have no desire to tell composers how to create. I do not know enough to do all those things. I simply try to give an untechnical account of the tonal happenings as they appeal to my taste and judgment, and I expect no one to accept my opinions as gospel. I am part of the machine of a daily newspaper which gives the news, and I try to live up in my department to the general rules and system of the journal I have the honor to represent on musical occasions."

As a matter of fact, Mr. Webster was found to possess a very thorough knowledge of musical matters past and present, together and of relative and actual values in the tonal art, its traditions, personal and general aspects and colors, and conditions. He is a fine example of the sober minded analyst young enough to be unable to shake off the spontaneous enthusiasms of life's spring time, and therefore he represents the type of critic who takes Pope's advice and is not the first to accept the new and not the last to cast the old aside.

We were struck with the tone of a review which Mr. Webster wrote while we were in Chicago, and we consider it worth reprinting because of its characteristic way of relating facts without rancor and without seeking to discourage readers from hearing the work under discussion and forming their own estimate. Mr. Webster had this to say:

"Somewhere, perhaps, on the news stands of the loop L station, or, it is conceivable, in the safe of the Atlantic Monthly office, is a story which might be the basis of an American opera. There must be some plot, some group of characters, somewhere in this country which might be set forth in musical language. I may be a driveling optimist, but I believe this.

"Simon Buchhalter, whose one act opera, 'A Lover's Knot,' was produced at the Charles G. Dawes residence in Evanston on Tuesday evening, did not discover this story. When he was consulted on this point he complained of the difficulty of finding anything worthy of writing

music to. It must be hard work writing music to a text one is suspicious of.

"The story is about 'Walter, who has been traveling about for some time . . . to cure himself of a desperate love for a neighbor Beatrice who he thinks would become his wife from a morbid sense of gratitude.'

"Beatrice has a visitor, Sylvia, in love with and beloved by Edward, Beatrice's brother. Walter visits them, is polite to Sylvia, incurs the jealousy of Edward, and hurts Beatrice's feelings. 'Edward in a noble rage of renunciation decides to resign Sylvia to Walter.'

"The young women figure it out between them, 'frame up' on the young men (Sylvia in man's clothes makes love to Beatrice in the arbor), and 'the innocent deception of the young women is immediately discovered, and the young men, promptly propose, each to the lady of his choice.'

"Any synopsis sounds absurd. Even discounting this fact, the plot or book of 'A Lover's Knot' is but a weak thing, does not offer a helping hand to the music.

"I hope I have been polite about it. The evening was a pleasant evening. Mr. Buchhalter's music was, particularly the last half of it, alluring. It was graceful and grateful, at times dramatic, almost always interesting.

"There were good singers there. Augusta Lenska, the mezzo-soprano (Beatrice), and Hazel Eden Mudge, soprano, did the greater part of the work. Lemuel Kilby's voice was often hidden under the orchestral parts.

"Every one who was in Mr. Dawes' big library on Tuesday thanked him, I am sure, with all their hearts."

A Base Ingrate.

George S. Kaufman writes a remarkably clever column of wit in prose and rhyme each day for the Evening Mail, and in gratitude for the enjoyment he affords us we determined to reward him with a free subscription to the MUSICAL COURIER. Accordingly he was put on the very limited complimentary list and our paper began to go to him regularly. What was our horror shortly after to read the attached lines in the Evening Mail column of the aforementioned G. S. K.:

TO THE MUSICAL COURIER.

O monthly music magazine,
Disciple of Melpomene,
Accept, an you so far demean,
A wholly gratis ad from me.

Pianists and the world of song
Obey your slightest nod or hint
(I sling it on a trifle strong,
In case you're anxious to reprint).

You rule, 'tis said, the music zone;
Those musickers who ought to know
Inform me that you stand alone,
With all competitors below.

But I, upon the other hand,
Know no more music than a pin;
My limit is John Sousa's band
Or something writ by Irv Berlin.

The roaring in an ocean shell,
The banjo and the saxophone
Are all I know; I cannot tell
An octave from a baritone.

That stanza leads me neatly to
The necessary final twist—

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Musical Terms.

Manager: "I had \$8,000 in the house last night."
Skepticus: "Who lent it to you?"

Singer and Pianist at Norfolk.

Melanie Kurt, the Metropolitan Opera soprano, and Yolanda Mero, the Hungarian pianist, are the artists appearing in the accompanying picture.



YOLANDA MERO (LEFT) AND MELANIE KURT.

The two were photographed at Mme. Kurt's summer cottage at Norfolk, Conn.

Dr. Carl Edits Guilmant Organ Pieces.

Dr. William C. Carl has selected and edited an album of fifteen pieces composed for the organ by Alexandre Guilmant. No one is better fitted for the task of putting the finishing touches of interpretation on these admirable compositions than is Dr. Carl. He had the inestimable advantage of a long course of tuition under the aegis of the great French organist and he rarely missed a summer holiday during Guilmant's life that did not include a visit to his old master and friend. It is with justifiable pride that Dr. William C. Carl has placed at the beginning of the album a "Communion in A flat," dedicated to himself by the composer. The other numbers in the volume are: "Ave Maria," "Prayer," "Prelude," "Madrigal," "Melody," "Offertory," "Impression Grégorienne," "Elevation," "Noël Ecossais," "Pastorale," "Postlude," "Adagio" from third sonata, "Elegy," paraphrase on Handel's "See, the Conquering Hero Comes." None of the pieces is more than moderately difficult, and they fill from two to four pages. Only one of them is six pages long. The pieces are therefore practical and likely to be of permanent value to organists in general. The engraving, printing, and paper are of the very best.

Schott & Co., London, and G. Schirmer, New York, are the publishers of the album.

A second volume, now in the press, will be ready shortly.

Paul Althouse Will Give Recitals in Atlantic City.

Paul Althouse, tenor of the Metropolitan Opera Company, will give two song recitals in Atlantic City, N. J., on the nights of August 22 and 29. Mr. Althouse has many friends in this famous resort, as he was the soloist on the Steel Pier two summers ago.

Leginska's Master Composer Recitals.

Leginska, the English pianist, will give a series of eight master composer recitals in Aeolian Hall, New York, this coming season. The programs will introduce compositions by Bach, Beethoven, Brahms, Schumann, Schubert, MacDowell, Liszt and Chopin.

Kathleen Howard to Sing in St. Louis Pageant.

The St. Louis Pageant Choral Society announces the engagement of Kathleen Howard, contralto, as soloist for the night of November 16. The work to be presented will be "Samson and Delilah," and Miss Howard will sing the role of Delilah.

Paul Tietjens Is on North Shore.

Paul Tietjens, pianist and composer, is passing the summer days very agreeably at East Gloucester, Mass., both in teaching and composing.

SAN DIEGO EXPOSITION MUSIC.

San Diego, Cal., August 2, 1915.

Ellen Beach Yaw gave a most successful concert at the Panama-California Exposition last week. The newsboys of San Diego and the children of the Children's Home were special guests by particular request of this singer. Mme. Yaw again demonstrated that she thoroughly understands singing in the open air, and gives as a reason that she does all her vocalizing out of doors on her beautiful ranch, "Lark Ellen," at Covina, Cal.

The day was named "Ellen Beach Yaw Day" in her honor and many musicians were present at the informal reception tendered her afterward. She was ably assisted by Jay Plowe, flutist, and Mary Keeler Newman, accompanist.

Hugh Allan, the well known young baritone, at present is visiting the exposition, and has agreed to sing on Friday evening of this week. He is to assist Mme. Schumann-Heink at Los Angeles this coming week in the Saengerfest. He is a guest of Claus Spreckels. A few years ago Hugh Allan was one of San Diego's favorite singers, and after he left here his career was followed with sincere interest by many of his friends. He has many offers of pupils, and at this moment is a little undecided as to just what he will do.

Local musicians are back from Oakland and the California State Music Teachers' Convention. Willibald Lehmann, who most successfully represented this city in all official matters, gives unqualified praise to the northern hosts and their lavish hospitality. He says the whole affair was thoroughly well managed and artistically a rare treat.

TYNDALL GRAY.

Singers Favorite Songs.

It is almost as difficult a matter to induce a prima donna to say which of her songs is her chief favorite as to persuade a great artist or author to confess which of his artistic children is dearest to his heart.

Mme. Kirkby Lunn, however, has no hesitation in awarding the palm to that beautiful song, "Three Fishers Went Sailing." "I love it best," she says, "because it is the song I most enjoy singing, and my audiences most love to listen to."

Mme. Clara Butt declares that she has no single favorite. Of all her songs, however, there are three which are equally dear to her, and which she finds her audiences love equally.

These are "Softly Awakes My Heart," from "Samson and Delilah"; "Land of Hope and Glory," a song which has never failed to arouse enthusiasm the world over, and "Abide With Me."

Mme. Albani has no greater favorite in all her repertoire of songs than "Home, Sweet Home," of which she says: "It was always the first song Queen Victoria asked for; I have sung it in almost every part of the world and before every kind of audience—to Parsee ladies in Bombay, at the governor-general's house in Calcutta, where I sang it at the special request of Lord Kitchener; to the Zulu miners at Kimberley, at Malta, in America—everywhere, and it has always created almost a furore."

Mme. Melba confessed that she had so many favorites that she "really couldn't select one for special mention. But among them all," she added, "I know none I am fonder of than a pathetic little song I used to sing a great deal some years ago. 'Three Green Bonnets,' by Guy d'Hardelot. In spite of myself, it affects me so much that I cry every time I sing it."—Pittsburgh Sun.

Arthur Herschmann at Organists' Convention.

Arthur Herschmann, the baritone, whose singing was much admired when he assisted at the Thursday evening recital, August 5, given by Alfred Pennington before the National Association of Organists, held last week in Springfield, Mass., sang two Handel arias at the banquet held in Hotel Kimball on Friday evening, August 6.

Says the Springfield (Mass.) Republican in its August 7 issue:

"The arias were delightfully adapted to Mr. Herschmann's capabilities. The freshness and power of his well timbred voice, displaying itself both in dramatic interpretation and colorature, won him long applause from an audience whose daily business is voice criticism."

Bitter Choice.

If Wagner is to be excluded from our opera houses, Beethoven, Brahms, Schubert and Schumann must meet the same fate in our concert rooms. This is too hideous to contemplate. We should be compelled to listen to the musical garbage hashings of the New England and Monongahela Valley school of composers. Better the torture of the pit of Malebolge than that.—New York Morning Telegraph.

A TYPICAL SCHUMANN-HEINK AUDIENCE.



FLASHLIGHT PICTURE OF MME. SCHUMANN-HEINK SINGING TO 25,000 PEOPLE AT THE PANAMA-CALIFORNIA EXPOSITION, SAN DIEGO. DR. H. J. STEWART AT ORGAN.

Mme. Schumann-Heink's tremendous and unabating popularity is growing to be a proverb in the musical circles of the world, for wherever the great diva makes a public appearance the population turns out en masse to welcome her and receives with frenetic enthusiasm every utterance of her lovely voice and every manifestation of her un-

excelled musicianship. The accompanying picture shows another typical Schumann-Heink audience, this time at the San Diego Exposition, where the singer gave an outdoor demonstration of her art and was cheered and applauded and generally feted like a veritable queen of song. The position which Mme. Schumann-Heink holds in the esteem

and affection of the American public is in many respects unique and is bound to remain so, especially as long as she continues her present very active career and enjoys the wonderful vocal condition which her singing organ reveals at this moment. It never was more fresh, more lyrical, more appealing.

Rally Call for Britons.

At the beginning of the war a certain march was written by a certain composer. To avoid any actual mention of name or title, I will for the moment call it "The Call of the King," by Mr. X. It is a fine march, and, without being anything epoch making, it is by far the best this war has produced. One may hear it on the Horse Guards' Parade or Trafalgar Square, and I personally came across it at the Guild Hall, being played by an orchestra of eighty instruments, the composer conducting. I was introduced, and learned the following facts, which I have since verified: As soon as the march was played it was liked, and one by one military and other bands asked for copies of the music. This means some thirty to forty pieces to be written out in manuscript for each band. When the number of applicants grew to nearly one hundred, the composer despaired of ever writing out 3,000 to 4,000 pieces, and went to one of our chief (I suppose he would call himself the chief) publishers of band music. Would he publish it? (the composer asked nothing for himself). No; there was no money in band music. The next publisher was approached, and not only said the same, but added that he would not print the part at the composer's expense. Now hear the sequel. A manuscript copy was sent to the front. It was heard by the Germans, who picked it up at once. It went from trench to trench, from village to village, until it reached the big towns, and that march today, written by an English hand and dedicated to an English king, and refused publication by two

English firms of repute, is now on sale in Berlin as the "Kaiser Wilhelm" March! Could anything be funnier (to the public), could anything be sadder (to the composer)? Surely such a state of affairs need not exist. I was a personal friend of the late Mr. Palmer, the well known Quaker, of Reading, who left £27,000 for the encouragement of English music. It is interesting to note that not a single English composer of repute has ever benefited to the extent of a penny from that fund. It is practically frittered away in teaching indifferent amateurs to play German music (or at best to imitate it remotely). Were it properly administered there are dozens of musicians whose works would see the light and live who now are "born to blush unseen and waste their sweetness on the desert air."—Daily Chronicle.

Middleton to Sing in Worcester, October 7.

Arthur Middleton, baritone of the Metropolitan Opera Company, is announced by the Worcester Festival Association for the night of October 7. At the present time Mr. Middleton is singing in San Francisco.

Mary Garden Will Make Extensive Tour.

Mary Garden, the celebrated soprano, is at present in Paris singing for the soldiers in the trenches.

Miss Garden will return to America in early October for an extensive concert tour under the management of R. E. Johnston. She is already booked in New Haven, Hartford, Bridgeport, Springfield, Providence, Boston, Phila-

delphia, Washington, Baltimore, Lynchburg, Pittsburgh, Detroit, Cincinnati, Chicago, and for a tour on the Pacific Coast after January 1.

Miss Garden's first New York appearance will be at the Biltmore Friday Morning Musicales, November 5.

Miss Garden will have as assisting artists on her concert tour Louis Siegel, violinist; Hugh Allan, baritone, and Camille Decreus, pianist.

Willow Grove Concerts.

On August 1 Wassili Leps and his orchestra opened their annual engagement at Willow Grove Park, Philadelphia. For two weeks Mr. Leps and his excellent body of musicians will give four concerts each day, two in the afternoon and two in the evening. Mr. Leps will introduce various well known soloists at these concerts, which promise to be worthy of special note. Mr. Leps can be depended upon to present programs of varied interest at these concerts, and this gifted conductor and his orchestra are favorites with the throngs which daily crowd this playground of the "Quaker City."

Grace Kerns Will Sing in "Ruth" at Chicago.

Grace Kerns, soprano soloist for the New York Symphony Orchestra on the spring festival tour during the months of April and May of this year, has been engaged by the Apollo Club, of Chicago, for the performance of Schumann's oratorio "Ruth" on the night of April 10, 1916.

Mme. Schumann-Heink to Sing at Norfolk's Unique Concert.

On August 18 will occur the twenty-first annual concert to be given by Mary Eldridge in the little old Congregational Church at Norfolk, Conn. In previous years the concerts have been given about August 1, but in order to insure the appearance of Ernestine Schumann-Heink, who will give two more concerts at the Panama-Pacific International Exposition during the first of August and who will then immediately journey to fill her Norfolk engagement, the date was fixed later in the month. This will be Mme. Schumann-Heink's seventh appearance at these concerts, of which she has said, "The many people that crowd the little village church and its surrounding lawn each year to hear these concerts do not derive the pleasure from my singing that I receive from these appearances at the quaint church in the music festivals given by Norfolk's well known and beloved patroness of music, Mary Eldridge."

At this concert Mme. Schumann-Heink will sing the recitative and aria from "Rienzi" (Wagner), "Träume" (Wagner), "Erl King" (Schubert), "Die Forelle" (Schubert), "Heimweh" (Wolf), and "Ständchen" (Schubert), the last with an obligato of male voices; "Le Nil" (Leroux) with violin obligato by Vera Barstow, "The Danza" (Chadwick) and "Stille Nacht, Heilige Nacht" (Gruber).

In addition to her obligato for Mme. Schumann-Heink, Miss Barstow will play "Sarabande et Musette" (Von Kunits) and "Pierrot Gai" (Tirindelli). Other artists who will appear on this same program are Charles Heinro'h, organist, who will play the "Coriolanus" overture by Beethoven, the andante from Haydn's symphony in D, in addition to assisting in various of the other numbers; Minnie Welch Edmond, who will sing a duet with Marie von Essen, and will also sing the "Inflammatus" aria from the "Stabat Mater," and a group of songs in English; Dan Beddoe, who will sing the aria from Sullivan's "The Prodigal Son," "How Many Hired Servants," and a group of songs in English; Donald Chalmers, who will give "Vulcan's Song," from Gounod's "Philemon et Baucis"; Marie Stoddart, soprano; Gwyn Jones, contralto; Thomas H. Thomas, tenor; Graham Reed, baritone, and Charles Gilbert Spross and Anton Hoff, accompanists.

Last year's unique feature, the playing of a quartet of trumpeters from the Metropolitan Opera House Orchestra, will be again carried out this year. The quartet will give sacred and secular selections from the belfry of the church, this feature having been much enjoyed by the throngs of people who last year waited to gain admittance to the church.

Norwich Artists Form Trio.

Norwich, N. Y., August 2, 1915.

The music produced by a newly formed trio here has attracted attention of serious music lovers. The trio consists of Mrs. Roper, soprano; Miss Aldrich, pianist, and Mr. Rasmussen, violinist. At a recent appearance they were heard in solos and concerted music, giving much pleasure to their audience. Mrs. Roper's voice is clear, true and sweet, and she has also a charming personality. Miss Aldrich plays with neat execution and devotion to the composer. Mr. Rasmussen's violin playing has distinct style, united with good tone and brilliant execution. He was very effective in de Beriot's "Scene de Ballet."

Thorner Pupil Engaged.

Joseph Lartora, a young Italian tenor, pupil of the Thorner studio, has been engaged to sing the leading male role in "Princess Pat," the new comic opera by Victor Herbert and Harry Blossom.

Dudley Buck's Assistant at Eagles Mere Park.

Elsie Cowen, pianist and accompanist, who is also the able assistant of Dudley Buck, the New York vocal ma-

estro, will spend the remainder of the summer at Eagles Mere Park, Pa.

The Bancroft Orchestra of Worcester, Mass.

Under the direction of Hazel Dann, the Bancroft Women's Orchestra of Worcester, Mass., is now in its second year of unqualified success. In addition to appearances in Worcester, the orchestra has been heard in Maine and New



HAZEL G. DANN,
Leader of the Bancroft Orchestra.

Hampshire, the excellence of its ensemble and its programs being especially worthy of note. The ten members who make up the personnel of this body are Hazel Dann, conductor and violinist; Ruth Hurlburt and Eleanor Usher, cellists; Frances Berkowitz, violinist; Blanche Dann and Grace Davis, pianists; Marion Twiss and Felice Dann, cor-



THE BANCROFT WOMEN'S ORCHESTRA, OF WORCESTER, MASS.

netists; Maude Rauley, clarinetist; and Ethel Sallgren is in charge of the drums.

Such has been the success of these concerts that the Bancroft Hotel, of which Charles S. Averill is the energetic manager, is enjoying an unrivalled popularity among the visiting musicians of Worcester. During the annual Worcester Music Festival, which will be held from October 4 to 8, inclusive, this year, the visiting artists are to stay

at the Bancroft. In former years the hotel accommodations at Worcester were inadequate to cope with the outsiders who came each year to attend the festival.

For the past three years visiting musicians and music lovers have been well cared for at this thoroughly up to date and beautiful hostelry.

A Word Picture.

A word picture of a pianist's performance.

She starts gently. She throws her head far back and closes her eyes dreamily, and hits the keys a soft, dainty little lick—tippy tap! Then, leaving a call with the night clerk for 8 o'clock in the morning, she seems to drift off into a peaceful slumber, but awakens on the moment and, hurrying all the way up to the other end of Main street, she slams the bass keys a couple of hard blows—bumetty-bum-bum. And so it goes for quite a long spell after that.

Tippy-tap!—off to the country for a week-end party, Friday to Monday; bumetty-bum!—six months elapse between third and fourth acts; tippetty-tip!—two years later; dear me, how the old place has changed! Biffetty-biff! Gracious, how time flies, for here it is summer again and the flowers are all in bloom! You sink farther and farther into your chair and debate with yourself whether you ought to run like a coward or stay and die like a hero. One of your legs goes to sleep, and the rest of you envies the leg.—Irvin Cobb in New York American.

Some Fiddling.

A correspondent of the New York Herald wrote recently from Huntington, W. Va.: "Every fiddler, banjo picker, guitar wizard, mandolin and piano player in Ohio, Virginia, Kentucky and West Virginia is either here or on the way by rail to compete in the Interstate Old Time Fiddlers' Convention, which started tonight in a wild burst of melody, and which will last all day tomorrow."

No one will have to pay the fiddlers, for the prizes have been offered as advertisements by all sorts of business concerns.

"The progress of civilization, the high cost of fiddlers or any other situation will not interfere with the thoroughly old time arrangements of the committee, and the tunes selected have been added to the well known 'Arkansaw Traveler,' 'Turkey in the Straw,' 'Sourwood Mountain,' 'Devils Dream,' 'Dixie,' and the ever-throaty 'Mocking Bird.' Every one in town is playing something today, and those who can't play anything are tapping a spile driver accompaniment to any old sound they hear."

"To show that music has charms to soothe a savage prize, the committee has collected a set of awards that include the useful and the ornamental. For instance, the man who plays 'Sourwood Mountain' with all the pathos that rightly adheres to that famous promontory will receive a plug hat that actually fits his head. The artist who can draw the greatest throbs from 'Pop Goes the Weazel' will receive a mattress on the spot. Everything from a pair of overalls to a Swedish doily is included in the most comprehensive list of prizes."

"The fiddler with the fewest teeth will receive a full set riveted into place and suitable for a life's work from Dr. A. F. Wallen, while Perry Duncan will give a pair of high-

heeled shoes to the shortest fiddler in the competition. The best left-handed fiddler gets a night dress and the thinnest fiddler will have a live chicken to give him a new start in life. A can of green gage plums goes to the fattest fiddler in four States."

"It is estimated that there are 3,000 musical instruments in town tonight carried by as many players. Among them are included several musicians."

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A FAMOUS TEACHER AND HIS PUPILS.

Among the world's piano pedagogues who have been most in the public eye of recent years, none enjoys more prominence or has achieved more noteworthy results than Alberto Jonas, the Spanish keyboard artist and instructor.

In his earlier career Mr. Jonas was a dweller in America, and as a private teacher and one connected with various institutions of musical learning, he quickly placed himself in the front rank of the pedagogues of this country, a position acquired through his ability to demonstrate on the piano the literature which he taught, and also through his practical and scientific knowledge of musico-educational systems, most of which had yielded their best points to Mr. Jonas' years of study and investigation and been crystallized by him into a method all his own and so formulated as to produce a maximum of result with a minimum expenditure of time, mental effort and physical labor. This claim has been made also for many other systems of piano teaching, but the Jonas pupils all over the world are of a calibre ample to prove the complete success of his theories and their application in the broad as well as in the specific sense.

Finding that many of his American pupils, while anxious to spend a year or more in Europe because of the desire to gain foreign experience and knowledge of a foreign language before settling down to the career in this country, yet were unwilling to give up their work under Mr. Jonas, he decided to transfer his activities to Berlin and consequently established his studio there some dozen years ago. MUSICAL COURIER readers are aware of the quick popularity which Mr. Jonas gained in the German capital, not only among the Americans there, but also with the entire cosmopolitan resident musical student colony. His classes at all times were full to overflowing and always a waiting list was on hand to fill vacant places as the graduates left the Jonas studio.

In the midst of this success came the awful moment last year when war suddenly raised its "grim and horrid head," and immediately all peaceful pursuits were palsied and panic seized upon thousands of the foreign population in Germany. Among the worst sufferers were the musicians, and, of course, the Jonas classes at once thinned out because of the wholesale return of his pupils to their native German cities and foreign countries. As Americans predominated among his pupils, many of them begged the master to accompany them across the ocean, and this he did last fall, establishing himself in New York with about a score of his old and some new élèves.

Throughout this country were many former pupils of Mr. Jonas who were anxious to enjoy his instruction this summer, and from several localities came offers to him to spend the warm months there and undertake a teaching course of two months or more. Finally Salt Lake City attracted Mr. Jonas because of the very large class which was organized by his sponsors in that place, and thither he repaired last June and took charge of what had been guaranteed to be a group of twenty private pupils, but quickly became augmented to thirty-seven. The Jonas pedagogic art, the Jonas personality, and the Jonas piano playing took musical Salt Lake City by storm, and it is a tribute to the progressiveness and cosmopolitanism of its resident teachers that far from exhibiting jealousy, they joined in the general enthusiastic pride at having such a master as Jonas in their midst and themselves joined his classes and induced their pupils to do likewise.

Mr. Jonas will return to New York later this summer, after a short vacation visit to the Pacific Coast and has

been engaged as one of the faculty of the von Ende School of Music. In the metropolis the Jonas experience and skill as a pedagogue, his remarkably finished pianism (which won him a brilliant place among the virtuosi of Europe during his stay there), and his wide culture, linguistic accomplishments, and polished and ingratiating personality, insure this splendid artist a resounding success and a commanding position among the important musical figures of New York.

The following sketches have been obtained of the Jonas pupils who were assembled at his studio when some of them suggested the idea of the photograph which makes up the front page of the MUSICAL COURIER this week:

Tracy Y. Cannon occupies a leading position in Salt Lake City's musical life as pianist, organist and composer. He is assistant organist of the famous Mormon Tabernacle, where he plays to nearly twenty thousand people every month during the summer. For a number of years he studied piano with Alberto Jonas in Berlin, and, besides, completed with him a full normal course. It was largely through Mr. Cannon's efforts that Mr. Jonas went to Salt Lake City this summer. Mr. Cannon numbers among his pupils some of the best pianists of Utah.

John T. Hand, one of Salt Lake City's leading piano and singing teachers, already has studied with Alberto Jonas during two years in Berlin, Germany. Mr. Hand not only is an able pianist and most successful teacher, but also he is a pupil of Georg Fergusson, of Berlin, Germany, in voice. Mr. Hand's voice is a brilliant tenor of the heroic type, well trained and responsive. His class in Salt Lake City is one of the most cosmopolitan in Utah and numbers among its members many popular singers. He also is the organizer and coach of the Hand Opera Company, which for the past two seasons has produced opera at Saltair, the lovely suburban pleasure resort of Salt Lake City.

Medora Henry has been a successful private teacher in Salt Lake City for two years past, but during the coming winter will effect a connection with the Utah Conservatory of Music and take charge of a class there. As a concert accompanist, Medora Henry long has enjoyed a reputation of high rank and doubtless will continue activity in that valuable and difficult field.

Elmer Nelson is one of the exceptionally finished students developed under the tuition of C. W. Reid, of Provo, Utah, and in coming to Alberto Jonas is advised by him to follow the artist career. As a teacher Mr. Reid has met with considerable success and for the coming year will be associated with a group of music educators, each of whom has achieved excellent results in special lines of work.

Louisa Wells is unusually gifted in teaching beginners. Her former mentor, Tracy Y. Cannon, recently has placed her in charge of his beginners' class because of her ability in gaining the confidence of little children. Miss Wells is a pianist of marked ability and the possessor of an exceptionally charming personality.

Maud Brown is one of the most talented pianists of Salt Lake City, and after several years' experience she has proved herself a very competent teacher. Recently she has been studying with Alberto Jonas, and has made marked strides in her art. Beginning September 2, Miss

Brown will start her new season of playing and teaching in Salt Lake City.

Becky Almond, the brilliant seventeen year old pianist, received training under J. J. McClellan, director of the Utah Conservatory of Music. Miss Almond possesses uncommon pianistic and musicianly gifts, temperament, dash and brilliancy. She already has appeared as soloist with the Salt Lake City Symphony Orchestra. She has joined Jonas' summer class and will continue her studies with him in New York.

Gertrude Almond, sister of the foregoing, is another young musician of unusual ability who has enjoyed tuition under J. J. McClellan, musical director of the Utah Conservatory of Music. Miss Almond has won recognition in recitals as a pianist, but has more especially adapted herself to normal teaching work. Miss Almond instructs a large class of private pupils and is a potent factor in advancing art and music in Salt Lake City.

Ara Hunsaker, a very talented pianist, possessing much natural ability, has during her short period of study developed a firmness of touch and refinement of technic not usually found in so youthful a student. Experience and maturity will round her into a finished artist. Mr. Jonas

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Miss Evelyn Hopper, Traveling Representative.

considers her to be one of the striking products of his work in Salt Lake City this summer.

Katherine Drew, former pupil of J. J. McClellan, is a teacher of strong personality, and has achieved success in the extension department of the Utah Conservatory of Music, where she has taught during the past three years. Miss Drew brought forward one of her pupils in the first concerto concert with orchestra accompaniment ever given in the northern part of the State of Utah.

Gerrit de Jong, Jr., has a large and very successful class of piano pupils. He studied under Alberto Jonas during his stay in Salt Lake City. Not only is Mr. de Jong a pianist and organist of talent, but also he has shown promising knowledge of orchestra conducting. He now directs the Mendelssohn Orchestra, an organization of forty members.

A. H. Lowe began his teaching career six years ago in Boise, Idaho, and always has been most successful. He now is one of the leading piano teachers of Pocatello, Idaho, where his worth as an instructor is so well recognized that he has students from all over the State.

Ivy Allen, one of the younger teachers of Salt Lake City, is meeting with gratifying success. For a number of years she has been Tracy Y. Cannon's assistant and at present teaches the intermediate grade pupils in Mr. Cannon's studio. Miss Allen is a brilliant player and an uncommonly polished accompanist.

Venus Brough's keyboard qualities unite warmth of feeling with broad interpretation. Her playing has been declared to possess a charm all its own, enhanced by an attractive personality and exceptional ease at the keyboard. At present she is an interested student under Alberto Jonas, but will resume teaching at Nephi, Utah, in September, where a large class anxiously awaits her return.

Lynn R. Fairbanks received tuition under John J. McClellan at the Utah Conservatory of Music and graduated from the normal department. During the past three years Mr. Fairbanks has been engaged by the conservatory where he has distinguished himself as a teacher. Also he appeared successfully in recital and several of his pupils have won prizes in musical contests.

Rita Jackman first put herself under the care of Prof. J. J. McClellan, organist of the Mormon Tabernacle. In 1907-8 she spent the year in Berlin under the instruction of Alberto Jonas. For the past six years Miss Jackman has successfully taught a large class of pupils and is first assistant to Mr. McClellan.

Jennie Brygger, of Seattle, Wash., studied with Mr. Jonas in Berlin during the seasons 1910-12. In 1915 she

finished the teachers' course very successfully with Mr. Jonas in New York, continuing her piano work with him in Salt Lake City this summer. Miss Brygger resumes her class in September, and expects notable results after the season's study with the master pedagogue.

Marietta Higson, of Pocatello, Idaho, has been studying this summer with Professor Jonas in Salt Lake City, and will continue her work with him this winter in New York. Miss Higson, formerly a teacher for the Utah Conservatory of Music, is prominent in musical circles of Idaho, being recognized as one of the leading pedagogues of piano in the State. After finishing her course with Mr. Jonas, Miss Higson will resume her teaching in Pocatello.

Ruth C. Taylor always has shown especial aptitude and perseverance in piano work, and as a teacher has been quite successful. Her instructor, Tracy Y. Cannon, urged her to study under Mr. Jonas, and according to that artist's own comment she has made more than satisfactory progress.

Florence M. Cooper graduated from the New England Conservatory of Music, Boston, Mass., as a teacher and at present is taking an advanced course under Alberto Jonas. Miss Cooper expects to reorganize her classes in Salt Lake City and county in September.

Helen Scholes Hall, now studying under the direction of Alberto Jonas, is one of the younger musicians who reveals notable qualities as a concert player. At the suggestion of Mr. Jonas, who is highly pleased with her work, Miss Hall will go to New York this fall to continue her studies.

Frank W. Asper was unfolding artistic ability abroad when unfortunately he was forced from Berlin with Mr. Jonas at the outbreak of the war. He has developed rapidly and gives promise of a splendid future as an artist and a teacher. He will return to New York with Mr. Jonas to resume studies here. His interpretations of Chopin are especially brilliant and have elicited much praise from connoisseurs.

Janet Williamson Ambler, of Salt Lake City, is a popular teacher of piano, but in addition has been in charge of the musical services and the organ at Westminster Presbyterian Church for many years, as well as enjoying unusual prominence in musical circles and as one of the leading members of the musical section of the Ladies' Literary Club. After spending this summer as a pupil of Alberto Jonas, she will reopen her studio in September.

Ella Jespersen is one of Mr. Jonas' talented young pupils. She has studied in Salt Lake City a number of years with Tracy Y. Cannon and expects to continue her work with Jonas in New York.

Sybella Clayton-Bassett is one of the most brilliant pupils whom Alberto Jonas has brought out in Germany. She appeared with the Philharmonic Orchestra, of Berlin, with great success, the newspaper criticisms being very enthusiastic. This young and very interesting pianist soon will be heard in America.

Mrs. Percival O. Perkins has been one of the leading piano teachers of Salt Lake City for several years. Her musical education has been obtained entirely in this country, with the best instructors in Los Angeles, Chicago and New York. She is a former pupil of Alberto Jonas and was instrumental in bringing the famous pianist to Salt Lake City for the summer term. In addition to private lessons this summer, she has completed a special teachers' course with Mr. Jonas. Mrs. Perkins will resume her classes in September and already has a large registration.

Last but by no means least, as assistant of Alberto Jonas, Henrietta Gremmel deserves special mention among the musicians whose photographs appear on the front cover of this issue.

She studied with Alberto Jonas in Berlin and when the war broke out was one of those who followed the master to New York, where she was eminently successful as his assistant.

Jonas considers her one of his most gifted pupils and has endorsed her in an exceptional manner as a brilliant concert pianist and a most successful and in every way efficient piano instructor.

Miss Gremmel now is considered to be one of the foremost piano teachers in Dallas, Texas, and will reopen her class in that city next September. Also she will appear in concert throughout the South.

writing the introduction to Thomas Carlyle's "The French Revolution" (Everyman's Library), Hilaire Belloc ventures to praise the English of certain of the great author's passages and to condemn that of others. I quote a few sentences from Mr. Belloc's introduction: "He writes in that method which of all others most compels a man to errors in matters of detail. Fugue: a very vivid presentment: the making of one's subject move before one; the giving of its characters a life of their own—" "Fugue?" I fear Mr. Belloc must have musical inclinations, perhaps somewhat nebulous ones. "One's—one?" "Its characters?" Is this indeed English pure and undefiled? Another example: "One of the latest editions of his work which has been produced with voluminous footnotes at Oxford." In various visits to that classic town, I never have chanced to notice "voluminous footnotes at Oxford." Perhaps "with voluminous footnotes" should have been inserted immediately after "work." A final quotation: "Napoleon was certainly in a higher than a battery command." Mr. Belloc has undoubtedly said what he wished to say, but hardly in the way he wished to say it.

I myself am not an entire stranger to the writing of musical criticism; and I do not send you this letter to offer an excuse for our shortcomings—heaven knows, plentiful enough—but to point out that the Homers of another branch of criticism, one which calls for considerably less study and preparation than our own, sometimes nod as well as ourselves, though we are hurried to prepare our articles for the ephemeral daily or weekly press, while they write theirs at leisure to be preserved for "all time" in boards or leather.

I am, sir, faithfully yours,

(Signed) RICHARD BOUNCENBY.

SPOKANE SUMMER MUSIC.

212-213 Auditorium Building
Spokane, Wash., August 2, 1915.

Marion Owen, of Spokane, appeared at the Auditorium Theatre in recital, Friday, July 30. Miss Owen possesses a lyric soprano voice of exceptionally brilliant quality and sings with all the finish and assurance of an artist. In a well balanced program, which is appended, it would be difficult to select any one number for comment, as each one was given with intelligence and just the degree of color which brought out the beauty of the composition. It may be said, though, that in the purely operatic numbers Miss Owen aroused the greatest enthusiasm on the part of her audience, being compelled to respond to numerous encores. Augusta Gentch played all the accompaniments in a pleasing manner, and in her solo numbers created a profound impression. Gertrude Gentch, a promising young violinist, played very well the obligato in Massenet's "Elegie," afterward giving a particularly commendable performance of Chadwick's "Reverie" and a polonaise by Sitt. This is the complete program: "Se tu m'ami" (Pergolesi), "Voi che sapete" (Mozart), "Ideale" (Tosti), "The Night Has a Thousand Eyes" (Lambert), "Sometimes in Summer" (Sterndale-Bennett), "In My Garden" (Liddle), Miss Owen; piano solo, scherzo (Chopin), Augusta Gentch; "Romance" (Debussy), "Les Abeilles" (Foudrain), "Elegie," violin obligato, Gertrude Gentch (Massenet), "When I Am Dead, My Dearest," "Lullaby" (Alice Tobey Schenck), "The Land of the Sky-Blue Water," "The Moon Drops Low" (Cadman), Miss Owen; violin solos, "Reverie" (Chadwick), "Polonaise" (Sitt), Gertrude Gentch; aria, "Un bel di vedremo" ("Madame Butterfly") (Puccini), Miss Owen. In addition, Miss Owen sang as encores, "A Little Bit of Heaven," the well known "Cuckoo," the Musetta waltz from "La Boheme," and, playing her own accompaniment, "Believe Me If All Those Endearing Young Charms." Miss Owen is certainly to be congratulated on her good fortune in having chosen Mme. Viafora for her teacher, and one can easily see why Mme. Viafora is so proud of her pupil.

SOUSA AND HIS BAND.

With the added inducement of the hot weather people are flocking to the Natatorium Park to hear Sousa and His Band, who are appearing in two concerts daily.

ELMO M. MINEHEART.

Arthur Friedheim Head of Piano Department of New York School of Music and Arts.

At the regular Thursday evening musicale, given on Thursday, August 5, the soloist of the evening was Arthur Friedheim, the noted pianist. Mr. Friedheim is said to have been "the favorite pupil of Liszt," and he lived and traveled with him for many years. Mr. Friedheim's playing on this evening was a rare musical pleasure, and the school is to be congratulated on having engaged him for the coming year. His engagement was brought about by the European war. Many of the best pianists in America formerly went to Europe every summer to study with Friedheim, and now they will have the same opportunity in New York City.

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Hensel, tenor; Mr. Orville Harrold, tenor; Mr. Paul Althouse,
tenor; Mr. John Young, tenor; Miss Lila Robeson, contralto; Miss
Mildred Foster, contralto; Miss Kathleen Howard, contralto; Mme.
Josephine Jacoby, contralto; Miss Sibyl Conklin, contralto; Mr. Henri
Scott, basso; Mr. Allen Hinkley, basso; Mr. Louis Kreidler, baritone;
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Hinglish English.

London, July 15, 1915.

To the Musical Courier:

Apropos of your recent proposal to hold a prize examination for music critics, permit me to make the point: that the competent music critic must be not only a master of one of the fine arts, but of two—music and literature. However much he may know of music, his talents are quite wasted for us if he be not able to express his opinions in correct English that is at the same time vivid. There are, I have discovered, literary critics of reputation who fail to express themselves correctly in the very language whose use by another they venture to criticize. For instance, in

SACO VALLEY MUSIC FESTIVAL

**Maine Midsummer Music Festival Attracts
Crowds to Bridgton—Famous Artists Par-
ticipate—Ten Town Choruses Com-
prise the Festival Choir—Much
Enthusiasm Shown.**

Summer musical enthusiasm was at its height in "Down East" Bridgton during the week of August 2 and 3, the third annual Saco Valley Music Festival being the cause of the unusual stir in the Maine village.

"Hundreds, literally hundreds, of automobiles have been lined up in front of Festival Hall after each concert," said the Portland Evening Express and Advertiser of August 4, and the same paper continuing states: "The town is alive with delighted visitors who appreciated the really remarkable musical treat, which has been given."

Llewellyn B. Cain is the organizer and conductor of the Saco Valley Music Festival.

The combined chorus of 250 voices is made up of singers from ten neighboring Maine towns. These with their local choral directors are: Steep Falls, Ruth L. Tucker; Bridgton, A. G. Hebb, M.D.; Kezar Falls, W. T. Norton; Standish, John M. Rand, Jr.; Limington, Harry L. Boothby; Fryeburg, Mrs. Z. O. Wentworth; North Conway, N. H., George W. Russell; Limerick, A. G. Johnston; South Bridgton, Mrs. F. H. Ingals; North Bridgton, Curtis Perry.

Officers of the Festival Association are Frederick C. Seckerson, president; Frank L. Strout, vice-president, and Allen Clark, secretary and treasurer, and there is an executive committee consisting of the above officers and Dr. A. G. Hebb and G. W. Russell.

Well known artists appearing on the Festival programs included Olive Fremstad, dramatic soprano, who is summing in that vicinity; Myrna Sharlow, coloratura soprano, also a Maine summer vacation enthusiast; Edna Blanche Showalter, coloratura soprano; Rudolph Ganz, the eminent Swiss pianist; J. Elsworth Sliker, basso, and William Pollard, tenor.

A semi-choir of Portland soloists, all pupils of Mr. Cain, assisted in the Monday and Tuesday evening programs. These were: Frances Emery Stuart and Annie Hamilton Johnson, sopranos; Blanche Thoms Russell and Mona M. Martyn, mezzo sopranos; Bertha E. Perkins and Olive Hartshorn, contraltos.

Elmer Zoller and George Hirst were the piano accompanists and Marjorie Scribner, the orchestral accompanist.

Kate Douglas Wiggin, the author, whose books so often sing the praises of the Saco Valley, is a significant "friend of the festival," and participated in the afternoon program, August 3.

Rudolph Ganz was the particular drawing card of the first concert, Monday evening, August 2, and was most enthusiastically received. He gave two groups and had to play several encores after each one.

Mr. Ganz's summer school of thirty-seven pupils is at Naples, Maine, not far from Bridgton.

In its issue of July 31, the Portland (N. H.) Evening Express and Advertiser, had the following to say of Mr. Ganz:

"Mr. Ganz is admittedly one of the greatest artists in the world and is, besides, a most courteous and cultivated gentleman whom it has been the pleasure of many Portland



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people to meet in social circles. Mr. Ganz is also a summer resident of Maine."

Edna Blanche Showalter, soprano, participated in the first concert program and was splendidly received. Miss Showalter's professional career has been attended by marked success. She made her operatic debut in "Paoletta" with brilliant result and has appeared in concert with leading symphony orchestras.



LLEWELLYN B. CAIN.

At the second concert, Tuesday afternoon, August 3, Myrna Sharlow gave half of the recital program and scored a real triumph. In voice, interpretation, diction, charm of appearance this artist, formerly of the Boston Opera Company, and now a member of the Chicago Opera

Association, excelled and the audience showed its enthusiasm by no uncertain applause.

Maine people in that locality have a great deal of local pride in Miss Sharlow and interest in her career, as she has spent several summers at Harrison, Me., where she is a pupil of Mr. Bristol.

Tuesday evening, August 3, was "Fremstad Night." On that evening every seat was sold and about 150 people were turned away. One who was present writes to the MUSICAL COURIER: "She looked magnificent, sang like an artist and thrilled everybody."

From the Portland Evening Express and Advertiser, August 4, this appreciation of Mme. Fremstad's singing there is culled:

"She came, and Fremstad's glorious dramatic soprano, with its full and thrilling tones and its suggestion of her capabilities in the great Wagnerian roles, was heard and will never be forgotten by the residents of the Saco Valley. Her vocalization and enunciation was a rare delight and the singer was recalled again and again, the audience being still unsatisfied when the handsome prima donna made her final graceful acknowledgment after two encores given at the close of the evening.

"The first number was the thrilling aria, 'Dich Theure Halle,' from 'Tannhäuser,' and to satisfy the tumultuous applause at the close of the rendition, the singer returned to give, with her own accompaniment, two encores, 'My Love is Like a Red, Red Rose' and 'Good Night, Beloved.'

"Mme. Fremstad's song group was most interesting, being made up of folksongs, of which the Moorish was fascinating, the Scotch bewitching, the Neapolitan charming, the Norwegian brilliant, and the American peculiarly affecting. It was indeed affecting to hear this foreign singer give so sweetly the old ditty, 'Tenting on the Old Camp Ground,' and the peculiar significance which she laid on the allusion to the hopes for the 'end of the war' was listened to in breathless silence. Two more encores followed and this gracious donor to the Saco Valley Music Festival was presented with a quantity of exquisite flowers.

"Mr. Zoller was Mme. Fremstad's accompanist, and his work was most finished and artistic."

Myrna Sharlow made her second appearance at the fes-



Photo copyright by Mishkin Studio, New York.
OLIVE FREMSTAD.



RUDOLPH GANZ.



MYRNA SHARLOW.

tival on this program and did some beautiful singing with the chorus in the Mendelssohn "Hear My Prayer."

J. Ellsworth Sliker, the basso, who appeared at the afternoon concert, is a Bristol pupil also. He was a great favorite at the festival, this being his second appearance at these festivals.

George Hirst, who played the accompaniments for all the artists except Mme. Fremstad, was likewise a distinct help to the general artistic ensemble.

Elmer Zoller, Mme. Fremstad's accompanist, displayed his usual artistic sense and technical finish.

The Saco Valley Festival Chorus is a volunteer organization, composed for the most part of untrained singers, but under Mr. Cain's direction they are accomplishing splendid results in choral singing. Mr. Cain drills each chorus (mentioned at the beginning of this article) separately, traveling to each town for this purpose, and they assemble once a year only at this festival.

In its review of the festivals, the Evening Express and Advertiser (Portland), August 4, gives Mr. Cain this tribute:

"Llewellyn B. Cain, the music conductor, who has brought the festival to its present state of efficiency, is a king in the country, and is overwhelmed at every turn with congratulations on the success of the present series of concerts."

Organist McClellan's Activities.

Prof. John J. McClellan returned recently from California to Salt Lake City, where he accompanied the Ogden Tabernacle Choir as organ soloist and piano accompanist on its triumphal tour of the two expositions and Los Angeles. The trip was successful if rather strenuous, twelve concerts having been given in nine days. Of Mr. McClellan's work Redfern Mason, the noted critic of the San Francisco Examiner, said: "John J. McClellan played Bach's great toccata and fugue in D minor. It was a sound reading of a work which is only for the aristocracy of organists." The well known Walter Anthony, of the San Francisco Chronicle, wrote the following criticism: "John J. McClellan, whose appearances at Festival Hall recently were warmly welcomed, returned with the choir as soloist in this series of concerts, which opened last night. His playing of Bach's D minor toccata and fugue was sensational and effective. McClellan carries to Bach the splendid belief that great music may be popular. He does not play his Bach as though the name frightened him into fits of pedantry. The toccata was a whirlwind and the fugue was ablaze. I should like to hear it all over again—which is not what one always says of a Bach fugue." The San Francisco Call remarked that John J. McClellan, who was welcomed recently upon his first appearance at the Exposition, returned with the Ogden Choir as soloist, and was warmly applauded.

Yvonne de Tréville, the noted soprano, is to present the McClellan "Dream Visions," and a song which he is to write for her to words selected by this famous artist. Mme. de Tréville is making a specialty of singing the songs of American composers, many of whom have dedicated compositions to the noted singer.

Professor McClellan signed a three years' contract with the American Theatre during the past week and resumed his duties at the popular playhouse last Tuesday evening. During his absence in California, Levi N. Harmon, Jr., officiated as director of the orchestra and organist, Messrs. Samuel Williams and W. J. Poulton, Jr., assisting in the organ work. During the past week some excellent music has been played, notably selections from "Tosca," "Manon" (Massenet), "Sigurd Jorsalfer" (Grieg), "Lohengrin," etc.

Maybe, after all, Italy is just looking after local color for her future generations of opera composers.—New York Morning Telegraph.

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SOUSA DELIGHTS OREGONIANS.

"March King" and His Great Band Give Four Concerts in Portland—Famous Bandmaster Delivers Short Address Before Portland Chamber of Commerce—He Declares That "Next to Sanitation, Music Has Done More for the Advancement of Civilization Than Any Other One Element"—Monday Musical Club Annual Meeting.

445 Sherlock Building,
Portland, Ore., July 31, 1915.

Sousa and his band favored Portland with four concerts on July 25 and 26, when the organization played with relishing excellence. Among the numbers that evoked the most applause were "Looking Upward," "Impressions at the Movies," "The Dwellers in the Western World," "The American Maid" and "The Pathfinder of Panama," all composed by Mr. Sousa. The famous band was liberally encored by large audiences. Virginia Root, soprano; Susan Tompkins, violinist; Herbert L. Clarke, cornetist, and Louis P. Fritze, flutist, contributed excellent solos. In a short address before the Portland Chamber of Commerce, Mr. Sousa said: "Next to sanitation, music has done more for the advancement of civilization than any other one element."

MONDAY MUSICAL CLUB MEETING.

At the annual meeting of the Monday Musical Club, these officers were elected for the season of 1915-16: Mrs. Percy W. Lewis, president; Mrs. L. T. Newton, first vice-president; Mrs. R. J. Herrick, second vice-president; Ella van Lewuen, recording secretary; Mrs. Theodore S. Thomson, corresponding secretary; Mrs. Chester Deering, financial secretary; Martha Reynolds, Federation secretary; Mrs. Gordon W. Stanley, treasurer; Mrs. J. E. Bonbright, auditor; Mrs. Anton Giebisch, Mrs. P. L. Thompson, Mrs. E. A. Pierce, Mrs. W. A. Viggers and Mrs. R. H. Tucker, directors. Mrs. Herman A. Heppner is honorary president. The object and purposes of the club are: To promote the musical education and development of its members; to stimulate a love for good music and to cooperate with all other worthy organizations in raising the standard of musical culture in Portland. The educational advantages offered by this organization are comprehensive and different from most music clubs.

Mrs. Herman A. Heppner was the organizer and founder of the Monday Musical Club, which was organized in 1907. It was through its efforts that the movement for a large auditorium has begun, which resulted in the city's official recognition of the project and the voting of a \$600,000 fund for the proposed structure. Plans have been laid for 5,300 seats. Through the untiring efforts of Frederick W. Goodrich and the Musicians' Club, a large pipe organ will be installed in the auditorium.

MUNICIPAL BAND CONCERTS.

Huge crowds are enjoying the Municipal Band concerts, which are held every day in the open air. W. E. McElroy wields the baton. A recent program was made up of works from the pens of Gounod, Lassen, Tschaiowsky, Verdi, Leoncavallo, Boito and a fine march by Frederick W. Goodrich, a local organist. This capable band, which has been engaged by the city at a cost of \$10,000, is composed of members of the Musicians' Mutual Association, Local No. 99, A. F. of M., George E. Jeffery, president; H. C. Banzer, secretary.

NOTES.

Lucien E. Becker, organist of the White Temple, will be organist of the Trinity Episcopal Church, beginning September 1. Mr. and Mrs. Becker plan to spend their vacation at the San Francisco and San Diego expositions. Mr. Becker is director of the Arion Singing Society.

William Wallace Graham has been reappointed conductor of the Portland Amateur Orchestral Society, which numbers forty-five instruments. Mr. Graham has occupied the concertmaster's chair of the Portland Symphony Orchestra.

JOHN R. OATMAN.

Saint-Saëns Dedicates "Elegie" to California Violinist.

Sir Henry Heyman, the San Francisco violinist, and one of the best known figures in the musical world on the Pacific Coast, was honored by a dedication of an "Elegie" for violin by Saint-Saëns, during the latter's visit to San Francisco. The San Francisco Chronicle of July 25 states the following regarding this dedication:

"What may easily prove to be of more permanent value and of wider appeal than his 'Hail, California,' has been written by Camille Saint-Saëns, foremost French composer, and dedicated to Sir Henry Heyman, violinist of this city.

"The composition in manuscript has just reached the local musician and Bohemian clubman, and is an 'Elegie'

for violin and piano, inscribed to Sir Henry by his friend, the French master.

"Giving added interest to the composition is the fact that it was written in San Francisco, where the composer was deeply impressed by the people, the climate and the Western spirit he found here. A characteristic peculiarly Saint-Saëns, is his capacity to absorb the color of races and peoples he visits. Thus he has written Algerian



CAMILLE SAINT-SAËNS (SEATED) AND SIR HENRY HEYMAN, FRENCH COMPOSER AND CALIFORNIA VIOLINIST.

suites, Spanish dances, Portuguese color music, and seems as much at home in the idiom of the Orient as of the Occident. This versatile quality is found in the Elegie, the form of which precludes the suggestion of the epic West, but rather a gay, optimistic and generous West.

"During his stay in San Francisco, Saint-Saëns was frequently the guest of Sir Henry Heyman, and the composition dedicated to the latter is a gracefully Gaelic recognition of the entertainment afforded the master of French music by a San Francisco musician.

"Saint-Saëns returned to France on the steamer Rochambeau, which sailed from New York July 17. The composition, which was virtually completed in this city, was subjected to a few more ingenious musical touches, and mailed from New York to its proud recipient in San Francisco."

Herewith is reproduced a picture of Sir Henry Heyman (standing) and Camille Saint-Saëns.

Noted Artists in Denver.

Denver, Col., August 5, 1915.

Henri Scott, the noted grand opera basso, was heard in concert at the Auditorium on Monday evening, July 26. Mr. Scott was in excellent voice and gave the "Prologue" from "Pagliacci" for his first number. Three Scottish songs by Beethoven comprised the second group. The last number given by Mr. Scott was a group of four English songs. To these numbers were added many encores, which speaks for the popularity of this singer in Denver.

Sibyl Sammis MacDermid, soprano, who is staying in Denver for a few weeks, sang at Elitch's Gardens with Horace Tureman's orchestra on Thursday afternoon, July 29. Her numbers were "Dich Theure Halle," Wagner; the "Romeo and Juliet" waltz song, and two songs by Mr. MacDermid, "Charity" and "If You Knew Me and I Knew You."

Mme. MacDermid has a fine voice and uses it with musical taste. She was well received by the audience. Franklin Cleverly played excellent accompaniments.

DOLORES REEDY MAXWELL.

Carolyn Willard Offers Course to Pianists in Denver.

Carolyn Willard, the Chicago pianist-teacher, has just completed a highly successful eight weeks' term of teaching at her summer home in Union City, Mich., and she is now to be the guest of her sister, Mrs. Robert C. Cornett, 3331 East Thirteenth avenue, Denver, Col.

Miss Willard will offer there also a five weeks' normal course, August 16 to September 20, to pianists and teachers who wish to avail themselves of this opportunity.

She will return to Chicago September 22, to resume studio work.

Aline van Barentzen in Demand.

Aline van Barentzen, the pianist, has been engaged for a private soirée at the home of Elsie French Vanderbilt at Newport, R. I., on Friday evening, August 13.

Miss van Barentzen will have many important appearances next season. She is already engaged to play with the Minneapolis Symphony Orchestra and for recitals in New York, Boston, Chicago, St. Louis, Detroit, with the Mozart Society of New York, Tuesday Salon Society and at one of the Biltmore Friday Morning Musicales.

Miss van Barentzen is under the exclusive management of R. E. Johnston.



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CHICAGO SCHOOL CATALOGUES OUTLINE ATTRACTIVE MUSICAL COURSES.

Local Musical Institutions Are Led by Strong, Well Equipped Musicians—New Comers on Faculty
Lists—Charles W. Clark Concludes Series of Recitals—Summer Vocal Recitals—
Century Opera Artists at Ravinia Park—Musicalettes.

Chicago, Ill., August 7, 1915.

This office acknowledges the receipt of many school catalogues. During the month of August several of these will be reviewed here. This week, however, a few of them only can be given attention.

CHICAGO MUSICAL COLLEGE.

The Chicago Musical College has produced a very neat booklet. The board of directors includes Hon. Richard S. Tuthill, Edwin A. Potter, Carl D. Kinsey (vice-president and general manager), Alfred M. Snyder, Dr. F. Ziegfeld (president) and George Ade Davis (secretary). The board of musical directors is the same as last year, with the addition of Julia Caruthers of the piano department, and Johanna Hess-Burr, of the vocal department. Walter R. Knupfer and Rudolph Reuter, head of the piano department; Adolf Muhlmann and Mrs. O. L. Fox, head of the vocal department, and Leon Sametini again is at the head of the violin department.

The school should have a very successful year, as new blood has been injected into the old institution, which was founded in 1867. Carl D. Kinsey, formerly business manager of the Apollo Club, and who probably will be re-elected next November as business manager of the North Shore Festival Association, will bring new ideas to the school and will give a new impetus to the business as well as the artistic end of the institution, in his official position of general manager and vice-president. In his endeavor he will be well seconded by the secretary, George Ade Davis, and Dr. F. Ziegfeld, who for the last fifty years has been a power in the musical life of America.

WALTER SPRY SCHOOL.

The Walter Spry Music School, which has been so well directed since its establishment in 1905 by Walter Spry, announces the engagement of several new and well known artists. Alexander Raab with Mr. Spry will head the piano department. The catalogue states that Mr. Raab stands in the front rank of the world's great pianists and is among the most successful virtuosi in Europe. Mr. Raab has concertized extensively in England and on the continent—in Germany, Austria-Hungary, Russia, France and Italy. He is a pupil of Leschetizky, under whose guidance also Mr. Spry achieved his final musical education.

The vocal department will be headed by Sandor Radanovitz, a graduate of the Royal Conservatory of Budapest. Mr. Radanovitz has been very successful as a vocal teacher not only in Chicago, but also in New York, and his name in the roster of the Spry School is a significant addition to the vocal department at that institution. Hugo Kortschak, who joined the faculty last year, again will head the violin department and will be assisted by several of his pupils, all of whom teach the Sevcik method. Mr. Kortschak is known as one of the most successful Sevcik exponents in this country. Cedric W. Lemont has been one of the leading teachers of the school for the past nine years, and has won an enviable position as a pedagogue. Mr. Lemont has trained a large corps of assistants, all of whom follow his uniform method which is founded on scientific principles. Mr. Spry informed this department that he had already received many letters from all over the States asking for catalogues. The same can be secured by addressing the secretary of the school, Maud Orr, Fine Arts Building.

INTERNATIONAL COLLEGE OF MUSIC AND EXPRESSION.

The catalogue of the International College of Music and Expression, of which Emma Clark-Mottl is the president, also has been received. The faculty of the college is a strong one, the piano department being headed by Emma Clark-Mottl, and the voice department by C. G. Hoover, who is also associate director of the school. The other departments are in good hands, the violin, cello and all the other orchestra instruments being taught by members of the Chicago Symphony Orchestra. O. L. Mottl and Mrs. Mottl will give lectures during the season. John W. Norton, the well known musical director, will conduct the International College Chorus and Joseph Silberstein will direct the International College Orchestra.

AMERICAN CONSERVATORY.

The 1915-1916 catalogue from the American Conservatory of Music contains everything that pertains to this sterling institution, which is up to date in every respect. Enclosed in the catalogue is to be found an article by John J. Hattstaedt, president of the conservatory, and which should be read by students. The article is entitled "How

to Select a School of Music," and in that article Mr. Hattstaedt tells the ambitious students many important facts, especially as to free scholarship. The price of tuition is of the first consequence to most students. Good instruction deserves to be paid for, but it should never be too high. In some schools the prices are named as exorbitant, both for spectacular reasons and to allow substantial discounts to be made, thus deluding patrons, who really pay liberally, into believing they have secured bargains.

"Free scholarships, already awarded are sometimes cancelled for trifling reasons, or are granted only when extra studies are taken at a round price.

"One detestable trick for alluring and retaining students lies in flattering them and appealing to their vanity. How often, even in otherwise reputable schools, are pupils led to believe themselves truly gifted and the rosier prospects held before them, quite without any reasonable grounds, and so far as the management concerns itself, without a pang for the inevitable results."

Mr. Hattstaedt, who, since his inauguration twenty-seven years ago, has been at the head of the American Conservatory, knows all the methods employed by some schools to pad their enrollments, and though free scholarships are given at the American Conservatory of Music, it is a well known fact that only deserving students are accorded free instruction by John J. Hattstaedt. Though he believes in helping deserving students, he is known to be adverse to the giving liberally of free and partial scholarships. He believes that the rates of instruction at his school are moderate, enabling pupils of slender means to enter and remain in the school of high repute.

The American Conservatory faculty remains practically unchanged, with Karleton Hackett and Adolph Weidig as associate directors and John R. Hattstaedt, son of John J. Hattstaedt, as treasurer.

CHARLES W. CLARK'S RECITALS.

On July 31 Charles W. Clark gave the last of a series of four July recitals, which took place at the Bush Conservatory Recital Hall. Inscribed on Mr. Clark's programs could be found songs by Handel, Leveridge, Schumann, Debussy, Liza Lehmann, Wyman, Huhn, Damrosch, Purcell, Brahms, Massenet, Faure, Fairchild, Grétry, Schubert, Kurt Schindler, Rachmaninoff, Hermann, Beale, Lulu Jones Downing, Busch, Henschel, Dunham, Cornelius, Borowski, Duparc, Widor, Sinding, Bungert, Hollaender, Loewe, Franz, Homer, and Campbell-Tipton. With encores on the four consecutive programs, Mr. Clark was heard in more than seventy-five songs, which he sang from memory, and it may be added that Mr. Clark could have continued for several months the giving of those recitals without being compelled to repeat any of the songs, as his repertoire is said to count several hundred compositions.

Mr. Clark's programs were beautifully selected, proving once more that he is a master in program making. His rendition of the German Lieder, French chansons, English and American songs, old and modern compositions, was in itself sufficient to give his many listeners a great deal of new inspiration. Besides, Mr. Clark's voice afforded unalloyed pleasure and his huge success was richly deserved.

During the course of his recitals, Mr. Clark gave an impromptu lecture, which proved as interesting and beneficial to the parents as to the students. The course reflected great credit not only on the eminent baritone, but also on the Bush Conservatory, at which institution Mr. Clark heads the vocal department.

Earl Victor Prahl, who played the accompaniments for Mr. Clark, deserves only words of praise for his uncommonly good work at the piano.

NEWCOMERS AT MUSICAL COLLEGE.

The Chicago Musical College begs to announce that Harry B. Detweiler, one of the best known pianists in the State, and for many years a leader in musical organizations among music teachers, has been engaged as a member of the faculty. Kennard Barradell, a well known vocal teacher, has also been added to the teaching list.

The last recital of the season was given Saturday morning in the Ziegfeld Theatre.

LUCILLE STEVENSON IN RECITAL.

Lucille Stevenson, soprano, is appearing informally in a summer series of high noon recitals in one of the Auditorium assembly halls. On Saturday, August 31, Miss Stevenson presented a group of German songs (Strauss), a miscellaneous French group and two charming numbers from Cyril Scott. The Scott "Lullaby" elicited a genuine ovation, and was repeated three times at the insistence of the audience.

The Des Moines Chamber of Commerce will present Miss Stevenson to a local audience next winter, on the \$15,000 series promoted there by the city.

REUTER IN RECITAL ON PACIFIC COAST.

Playing to a large and fashionable audience, the Chicago pianist, Rudolph Reuter, gave a recital at the St. Francis Hotel, in San Francisco, on Sunday evening last, playing three groups of romantic and modern piano pieces. George Hamlin, the noted tenor, was also on the program, accom-

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and others too numerous to mention.

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panied at the piano by Richard Hagemann, one of the conductors of the Metropolitan Opera Company.

KUPIN ELECTED SINAI TEMPLE SOLOIST.

Louis Kupin, tenor, will become the regular soloist at Sinai Temple. The quartet at Sinai Temple, with the exception of the tenor soloist, has not been changed for many years. The services of the soprano, contralto and basso being most satisfactory, Director Arthur Dunham has always desired to strengthen his quartet, and if all said is true, the new soloist should prove satisfactory to the congregation.

"MARTHA" AT RAVINIA PARK.

Walter Wheatley, the American tenor, is finding his engagement at Ravinia Park in the nature of a vacation, with the delightful surroundings of the North Shore, and his contract requiring him to appear but a few times each week. Also, Mr. Wheatley, with Morgan Kingston, proves to be the biggest attraction of the men singers.

Sunday evening his work in the tabloid version of the opera "Martha" brought him a deserved ovation. Beatrice la Palme, soprano, was liked much in her "Last Rose of Summer," while Florence Mulford was enthusiastically received by the public.

ETTA EDWARDS IN CHICAGO.

Etta Edwards, formerly of New York, Boston and Chicago, and established for the past few years in St. Louis, where she ranks among the foremost vocal teachers, called at this office with her talented pupil, Miss Gough. Mme. Edwards will remain in Chicago for a while, and it is to be hoped that on her second visit the Chicago representative of the MUSICAL COURIER will be at the office.

M. M. FUHR IN CHICAGO.

One of the summer visitors to Chicago is M. M. Fuhr, director of the musical department of the State Presbyterian College at Hastings, Neb. Mr. Fuhr is a young man who has already achieved some surprising results in his work. He has, as assistants, Mrs. M. M. Fuhr, piano; Albert Hansen, violin, and Bertha Snider, who has charge of the public school music, and is also assistant of piano. He has one hundred and thirty-five pupils enrolled and has established in connection with his school extension work throughout the State.

In addition to the routine work of the school, Mr. Fuhr is director of a Glee Club which has won much commendation in its annual tours throughout the State; and he also has charge of the vested choir in the Presbyterian Church; most important of all, in his four years' stay at Hastings he has established a May Festival, which is second only to the celebrated May Festival at Lindsborg, Kan. This past spring he presented Haydn's "Creation" with Marie Sidenous Zandt, soprano; William Clare Hall, soprano, and John Read, basso, who pronounced it one of the best drilled choruses with which they had ever appeared.

There is an Artists' Course of three concerts each season. Mr. Fuhr also presented two of his artist pupils, Wilma Warrick, soprano; and Mrs. George Hoerner, contralto, in programs of German Lieder, and the modern French songs and arias. Mr. Fuhr has put Hastings on the map musically and is to be congratulated on his success.

HERBERT MILLER'S PUPIL WINS SUCCESS.

Doris Reber, a beautiful and very gifted soprano, who is appearing at the Bismarck in the Revue presented there nightly, and who has been winning much commendation for her work, is an artist-pupil of Herbert Miller, although her success was attributed inadvertently to Herbert Butler in the last issue of the MUSICAL COURIER.

MABEL SHARP HERDIEN AND ROSE GANNON RETURN FROM SUCCESSFUL TOUR.

Mabel Sharp Herdien, soprano, and Rose Lutiger Gannon, contralto, have just returned from a successful trip to the Pacific Coast. They appeared at various cities among

them Denver, Col.; Sacramento, Cal.; Salt Lake City, Utah, and Fort Worth, Texas. At San Diego, Cal.; Winfield, Kan., and Grand Junction, Col., they appeared in each instance before immense houses, who fully appreciated the art of the two well known singers.

Mrs. Herdien and Mrs. Gannon have just been elected respectively president and vice-president of the Iota Alpha chapter of the Mu Phi Epsilon Sorority, which is a national organization, and of which such celebrated artists as Mme. Schumann-Heink and others are honorary members.

HERBERT MILLER WITH BUSH CONSERVATORY.

Among the important announcements made by the management of the Bush Conservatory is the exclusive teaching engagement of Herbert Miller and Edgar A. Brazalton, pianist. E. A. Nelson has been appointed assistant director, and Kenneth M. Bradley remains president and director, while Edward H. Schwenker remains as secretary. A review of the new catalogue of the Bush Conservatory will appear in these columns.

NOTES.

Theodore S. Bergey and Mrs. Bergey have just returned from their summer vacation, which they enjoyed motoring in Michigan. Mr. Bergey, who is the director of the Chicago Opera School in the Fine Arts Building, looks forward to a very busy season. Mrs. Bergey, who heads the Piano Department at the school, predicts that next year will be a booming season for the piano teachers.

Arthur Burton, the well known vocal teacher, has just closed his studio for the summer. Mr. Burton will spend the remainder of the summer in his own home in Geneva, Illinois.

Clayton F. Summy, the publisher, announces that the Burleigh E. minor concerto, a prize winner in the American composers' contest (promoted by Glenn Dillard Gunn and others here) will be off the press this month. Mr. Summy himself recommends the concerto as being very beautiful, and while not of prodigious difficulty, quite worthy of an artist's best efforts. Mr. Summy quotes the firm's reader as saying it to be a most grateful work, notably in the second movement.

Herbert Baily, baritone, and the present representative of a local music paper, has accepted a position on the music faculty of De Pauw University. He leaves Chicago September 1.

Grace Grove, accompanist at the MacBurney Studios, will resume her work with the Chicago Singverein Society next season. Miss Grove will fill several engagements this month in the East with Hazel Eden Mudge, soprano of the Chicago Opera Association.

Mary C. Faville, chaperone at the Three Arts Club, left last week for Oconomowoc, Wis., to spend the remainder of the summer.

Katherine Kittlesby, pianist, and a brilliant pupil of Kurt Wanieck (American Conservatory), made a most successful appearance at Ravinia Park, Tuesday, August 3. Miss Kittlesby read the Moszkowski concerto, op. 59, with remarkable insight and excellent poise. Kurt Wanieck accompanied her at the second piano.

The Helène Maigille American School of Bel Canto to Move October 1.

October 1 will mark the removal of the Helène Maigille American School of Bel Canto from its present home in West Eighty-second street to the Hotel Marie Antoinette, New York. Under Mme. Maigille's energetic direction and the excellent method taught at this school, its growth continues to be so rapid that its present quarters were found to be inadequate and the engagement of a spacious suite with ample studio accommodations in the Hotel Marie Antoinette was the result.

During the season Mme. Maigille will give numerous musicales in the grand ballroom of the hotel, when a number of gifted artist-pupils will be heard. That the development of the Helène Maigille American School of Bel Canto is a steadily forward one may be seen from the fact that a number of changes, owing to lack of sufficient space, have been necessary since its location in New York.

It would be difficult to find a more desirable location, and in all probability the Hotel Marie Antoinette will be the home for many years of the Helène Maigille American School of Bel Canto.

Mme. Genovese at Allenhurst.

Nana Genovese, the Italian mezzo-soprano, is enjoying her vacation at the Allenhurst Country Club, Allenhurst, N. J. Horseback riding is her favorite amusement.

Mme. Genovese is busy arranging some charity affairs and garden parties among her musical friends at the New Jersey resort and will be heard in various musicales and private entertainments during this month. She will start her season's concert tour in Connecticut, September 6.

Margaret George

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John McCormack Sings Before Thousands at Ocean Grove.

Before an audience that ran well into the thousands and which was thoroughly delighted with the entire program, John McCormack gave a concert on August 7 in the great Auditorium at Ocean Grove, N. J. Mr. McCormack opened his program with an aria from "La Boheme," which served to display the dramatic as well as the tonal beauty of his voice. His second group consisted of "Singer's Consolation" (Schumann), "Ave Maria" (Schubert) and



JOHN McCORMACK.

"Agnus Dei" (Bizet). Although each of these was given with great beauty of tone and interpretative power, it was perhaps the "Ave Maria" which the audience enjoyed most, the exquisite prayer being given with all the consummate artistry at Mr. McCormack's command. Of course, a McCormack concert would not be complete without some Irish songs, and on this occasion the tenor gave "Bard of Armagh," "Ballynure Ballad," "The Irish Emigrant." His other numbers were "When the Dew Is Falling," "Before the Dawn," and he brought his program to a close with "The Lord Is My Light" (Allitsen). Among his encore numbers was "My Little Gray Home in the West."

Donald MacBeath, the gifted young violinist, added his quota to the program, playing "Scottish Lullaby" (Schwab), "Schön Rosmarin" (Kreisler), "Indian Lament" (Dvorák-Kreisler) and "Romance" (Wieniawski). He, too, was obliged to give encores before the audience was satisfied.

Special mention should be made of the work of the accompanists, Edwin Schneider at the piano and Clarence Reynolds at the organ, both of whom did their full share in making the occasion the thorough success it was.

Musical Director Tali Esen Morgan announced at the

close of the concert that Mr. McCormack will sing in the Auditorium again on Labor Day night. This reengagement is due to the immense McCormack success last Saturday evening.

John Powell Plays for Southern Children.

In addition to his attainments as a pianist and a composer, John Powell has marked literary gifts. He has done considerable writing for the magazines of this country and of England. At present he is engaged on a book which will contain an exhaustive study on the evolution of music.

Recently Mr. Powell, in an effort to express his gratitude to his fellow townsmen of Richmond, Va., for the encouragement shown him, gave a recital for the school children. It would have been hard indeed to find a more enthusiastic audience than the four and a half thousand who had gathered to listen to this master of the piano. The children came at the close of the school session, and probably many of them went without their lunches in order to attend.

A quite unusual artistic discrimination was displayed by the youngsters. The program included such numbers as Beethoven's "Moonlight Sonata"; Schumann's "The Merry Farmer," "Child Scenes," and "Träumerei"; Chopin's prelude in A flat, MacDowell's "To a Wild Rose" and Mr. Powell's own "Banjo Picker" and "Merry-Go-Round." Tchaikowsky's "Sleigh Ride" and Liszt's "Dance of the Gnomes" scored particularly.

At the conclusion of the program the entire audience rose with a mighty "Aye" to thank the artist and to assure him that wherever he might go he would have the love and good wishes of the children of Richmond.

Hazel Lucile Peck's Activities.

One of the artists whose return to America was not on account of the unsettled conditions in Europe is Hazel Lucile Peck, the gifted young pianist. She came from Germany early last fall to fulfill a number of engagements which had previously been booked for her, and also to visit her family. However, on account of the war she will not return to Berlin this season. While in the German capital, Miss Peck studied for two years with Leopold, who is now in Cleveland, to which city she goes once a week during the season to continue her studies.

Miss Peck has appeared frequently and with great success in Pittsburgh and vicinity during the past season and has a number of engagements already booked for the coming winter. Some of her most successful appearances last season were with the Tuesday Musical Club, of Pittsburgh, and in recital at Monongahela City, Sewickley, Wilkesburg, etc.

Harold Henry "Filmed."

Harold Henry, the American pianist, was "filmed" by one of the large moving picture concerns recently. The picture shows Mr. Henry playing the Baldwin piano and should be valuable to piano students everywhere since the "close up" shows very clearly the wonderful wrist action and finger dexterity of this unusual artist. Mr. Henry is the first pianist invited to appear before the moving picture camera from a strictly educational standpoint.

Pianist and Violinists on New Jersey Shore.

These famous musicians find Avon-by-the-Sea, N. J., attractive for a summer outing.



"PADDLING HIS OWN CANOE."

Leopold Godowsky in his canoe on Sylvan Lake, Avon-by-the-Sea, N. J.

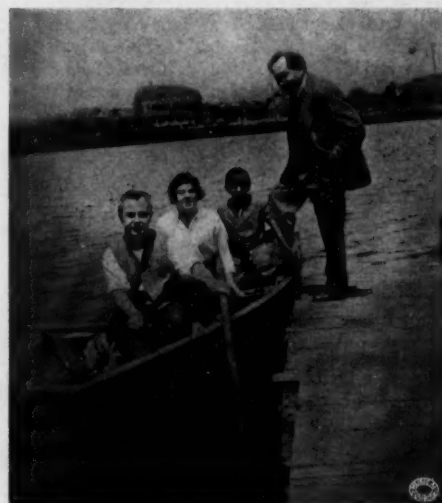
Leopold Godowsky is easily recognized in each of the three camera exposures. Canoeing and boating are evi-



A MUSICAL TALK.

Godowsky talking, Kneisel and Elman listening.

dently a favorite pastime with this keyboard artist, and it would seem from the interest and amusement manifested



A ROWING PARTY.

Godowsky is seen standing on the dock.

by his companions, the violinists Mischa Elman and Franz Kneisel, that he can also relate a witty anecdote with decided facility.

California Outlay for Music.

The Pacific Coast is certainly a music center this season. San Francisco has spent over \$780,000 for music at the Exposition, of which \$70,000 alone went to the Boston Symphony Orchestra for their thirteen concerts. San Diego has spent at least a quarter of a million for music, and Los Angeles practically \$500,000 including the amount raised for the Municipal Band, the Los Angeles Symphony, the various clubs' music, the Philharmonic courses, the "Fairland" prize opera, the Federation of Musical Clubs and the Los Angeles Saengerfest.—Los Angeles Philharmonic Review.

Mme. Oetteking at Arverne.

Johanna Brocks-Oetteking, coloratura soprano, is spending her summer vacation at Arverne, L. I.

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Marie Louise Todd's Home Musicales.

Marie Louise Todd's musicales at her home, Hotel Woodward, New York, have proven not only enjoyable, but very interesting and beneficial features of the piano course offered by Miss Todd during the season. Her studio is at Carnegie Hall, New York, where her regular teaching is done, and her Saturday afternoon piano classes in ensemble playing have been at Steinway Hall. The musicales at the Hotel Woodward have been not only exceptionally attractive from a social viewpoint, but they have afforded also an opportunity for her pupils to meet there many accomplished and distinguished guests. The home atmosphere of these affairs, their informality, the mingling of beginning pupils with interested friends, and with advanced and professional pupils—all this has its decided benefit. At these musicales pupils appear for the first time and frequently thereafter, which goes to increase their confidence in public playing, and Miss Todd's professional artist-pupils are also often heard there too, which serves as inspiration to the beginners and quasi-beginners, in addition to enhancing the general pleasure of these events.

While the programs are for the most part informal, Miss Todd has on one or two occasions departed from this custom; one of these formal programs presented last June was especially successful; pupils who heretofore had not played in public making up the program. An extensive clientele is glad to avail itself of these musicales, and each event of this kind finds the spacious reception room well filled.

A general view and one of a corner of the reception room, with inset of Miss Todd, appear with this article. Dr. William Mason, Miss Todd's piano teacher, is seen in the photograph on the piano, and one of his former studio at Steinway Hall likewise is included among her large collection of photographs of musical subjects on the walls.

Miss Todd, it will be recalled by MUSICAL COURIER readers, was the last pupil to whom the late Rafael Joseffy gave a lesson, and whose interesting account of that lesson appeared in a recent issue of this paper.

This indefatigable pianist-teacher is at present taking a short vacation visiting friends at Ocean Grove, N. J., after remaining in New York until July 15 to give a special teacher's course.

What the Russell Methods Are Doing.

The Russell methods of voice culture, piano study and theory are meeting with success throughout the country among serious teachers, and are now in use in all of the larger music centers here and in Canada. Russell method teachers win success by the thoroughness of the methods.

Louis Arthur Russell, of Carnegie Hall, author of the Russell books, has been active during the summer months of recent years with method classes in the East and West.

A few of the prominent products of the Russell studios are Nina Bertini, prima donna, Philadelphia English Grand Opera Company; Rosada Taylor, contralto, Kansas City; Mabel Lear, soprano, director Women's Lyric Club, Norfolk, Va.; Agnes Petring, soprano soloist Petring Concert Company, St. Louis; Lewis Williams, baritone, Nordica Concert Company; Louisa Miller, concert soprano, Memphis, Tenn.; Inga Borga, dramatic soprano, Stockholm and Paris; Florence Biechele, contralto, Canton, Ohio; Alta Charter, soprano; Orrie Kinsey Taylor, soprano; Jessie Marshall, soprano; Edith Magee, soprano; Sara Evans, contralto; Anna Benedict, contralto; Byron Thomas, tenor; Henry Barrenblatt, tenor; Samuel Craig, tenor; Enrico Oramonte, baritone, Savage Opera Company; Maurice Bonardeau, baritone.

Among the concert pianists coming through Mr. Russell's serious instruction are Gertrude Savage; Alma Holm, Columbia (S. C.) College; Ysabel Kearsing; Bertha De-



MARIE LOUISE TODD.



TWO VIEWS OF MARIE LOUISE TODD'S RECEPTION ROOM, IN HER SUITE AT HOTEL WOODWARD, NEW YORK CITY.

pew, Toronto, Canada; Cecilia Doran, New Haven, and many vocal, piano and theory teachers throughout the country.

Heinrich's "Autumn Eve" a Well Liked Song.

The creative gifts of Max Heinrich again have been convincingly revealed in his song, "Autumn Eve," composed expressly for his daughter, Julia Heinrich, the American soprano, who will be heard at the Metropolitan Opera House next fall. Miss Heinrich first sang it at her Little Theatre recital in New York last March and repeated it at her subsequent Aeolian Hall appearance. On both occasions its melodic beauty and deeply poetic mood and atmosphere so delighted the hearers that a repetition was demanded. The song will unquestionably feature as one of the most delectable numbers in the American group of the most of Miss Heinrich's programs.

All the instruments are in the bandstand except the horn—that's on a "toot."

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Noted Soloists Have Followed Rothwell's Baton.

During his activity as a symphony conductor, Walter Henry Rothwell has directed for a large number of prominent soloists. Following is given a partial list of these:

Piano: Ignace Paderewski, Ferruccio Busoni, Ossip Gabrilowitsch, Harold Bauer, Emil Sauer, Teresa Carreño,



WALTER HENRY ROTHWELL.

Josef Hofmann, Rudolph Ganz, Leopold Godowsky, Wilhelm Bachaus, Yolanda Méro, Myrtle Elvyn, Cornelia Ryder-Possart, Xaver Scharwenka, Olga Samaroff, Edna Gunnar Peterson, Henry Holden Huss, etc.

Violin: Eugen Ysaye, Carl Flesch, Mischa Elman, Albert Spalding, Alexander Petchnikoff, Maud Powell, Kathleen Parlow, Irma Seydel, etc.

Voice: Marcella Sembrich, Ernestine Schumann-Heink, Nellie Melba, Olive Fremstad, Frances Alda, Johanna Gadski, Lillian Nordica, Luisa Tetrazzini, Alice Nielsen, Elizabeth Rothwell-Wolff, Tilly Koenen, Maggie Teyte, Jeanne Jomelli, John McCormack, Alessandro Bonci, Riccardo Martin, Emilio de Gogorza, Antonio Scotti, Leo Slezak, Clarence Whitehill, George Hamlin, Ludwig Hess, David Bispham, Mme. Kirkby-Lunn, etc.

While Mr. Rothwell was conductor of opera in Hamburg, he was under the leadership of Gustav Mahler, the chief conductor there, through whom Mr. Rothwell says that he received his greatest artistic impressions and insight into the works of the great masters and whose genius and personality had the foremost influence on his musical development. From Mahler, he had also the good fortune to learn the first principles in the technic of conducting.

When as a seventeen year old pianist Mr. Rothwell was concertizing in Germany, Austria and Switzerland, he was at the same time giving lessons in piano to several members of the royal family in Vienna and the aristocracy there.

Among his teachers have been: Rauch, Schenner and Julius Epstein in piano; in counterpoint and composition and history of music: Hans Krenn, Robert Fuchs and Anton Bruckner. Later on he continued his studies in piano and composition with Julius Epstein and Neponmuk in Vienna, and then he went to Munich, where he completed his musical studies, especially composition and modern orchestration with Ludwig Thuille and Dr. Max von Schillings.

Mr. Rothwell's coming to New York in the early fall to open a studio for artist-pupils who wish to study opera and concert repertoire, also for those who wish special courses in orchestration, score reading, technic of conducting, etc., will be warmly welcomed as he comes so exceptionally well equipped with musical knowledge and experience.

Associated with her husband in his work here will be Mme. Rothwell-Wolff, who has already won a very favorable reputation as teacher of voice and as concert singer.

Some Witek Notices.

Anton Witek, the noted violinist, with his wife, Vita Witek, pianist, and Joseph Malkin, cellist, have again collaborated in forming the Witek-Malkin Trio. Of their playing the MUSICAL COURIER has printed many flattering notices, and of Mr. Witek's playing of the big Brahms concerto the following appeared in metropolitan papers:

"Mr. Witek has appeared before in this city, but he never has revealed himself as the splendid artist he proved himself last night. The cadenzas in the concerto are difficult in the extreme, yet he threw them off with a dexterity and precision that appeared the negation of effort, while his tone was uniformly warm and clear. Let us hope that we shall hear Mr. Witek often in the future, and always in the vein he showed last night."—New York Tribune.

"... Followed by Brahms' violin concerto in D major, with Anton Witek, concertmaster of the orchestra, as soloist. There was an ovation for him after the first movement, for he accomplished the herculean task of sustaining the audience's interest through the remarkably long movement. The general effect of the concerto was excellent, Dr. Muck's accompaniment being careful and sympathetic."—New York Herald.

"The Brahms violin concerto was placed on the program to enable Anton Witek, the concertmaster of the orchestra, to appear as a solo performer. Mr. Witek has been heard in the same capacity before, but he did not then gain as much sound approval as he did last evening. His playing of the Brahms music was praiseworthy. It had clarity and beauty of tone, accuracy of intonation, skill in technic and musical judgment to commend it."—New York Sun.

"The feature as well as the surprise of the evening was the violin playing of Anton Witek. He gave a performance of the Brahms concerto so technically fluent and musically admirable that nothing he has heretofore done approaches it."—New York World.

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Mary Gailey Acquires New Valuable Violin.

Mary Gailey, the young violinist, has in her possession a violin made by Francesco Ruggieri, commonly known as "Ruggieri il Per." It was made in Cremona, Italy, and bears the date 1698. Owing to the fact that the instrument has been in a private collection for about sixty years, it is in an excellent state of preservation. Godding, the London brewer, owned it and sold it to Plowden, of London, who in turn sold it to Hael. It has been owned privately in this country for over twenty years and loaned to several artists, but never sold before. It is evidently a Ruggieri made to a special order, being a trifle larger than most of the violins of that maker, and with a tone which combines all the quality and more of the power than the violins generally accredited to him.

Miss Gailey is delighted with the instrument and her many admirers will be glad to know of her good fortune.

The Martins "Summer Workers."

Mr. and Mrs. Frederic Martin have just returned to New York from Bristol, Va., where they have held an eight weeks summer school session in voice training at Intermont College, which is ideally located for summer workers, in the Blue Ridge Mountains. A large class of pupils was enrolled, including many teachers from various schools and colleges of the South. Much talent and many beautiful voices were found, and excellent and encouraging results by these competent and painstaking teachers were accomplished. It was the unanimous wish of the class that "The Martins" establish this summer work permanently.

Last week Mr. Martin sang in performances of "The Messiah" and "Elijah" at the summer school festival at Columbia University, New York City. The balance of the month the Martins will spend at their summer home in New England. Mr. Martin will be heard in his first recital in New York at Aeolian Hall, the evening of October 28. This popular basso is expecting a busy season, as many bookings have already been made, including a Southern recital tour.

Emma Calvé is soon to act for movie films. One will soon be able to enjoy his grand opera in silence.—Detroit Free Press.

Christine Schutz Should Feel Encouraged.

An artist who may well be proud of the successes she achieved during last season is Christine Schutz, because of the enthusiasm of her audiences and the letters of sincere appreciation from the musical directors and others, which were in most cases accompanied by requests for re-engagements. As a singer of oratorio and for festival and recital appearances, Miss Schutz is well fitted, being gifted with a warm contralto voice of wide range which has been well trained, and with a delightfully charming manner.

Among her engagements last season may be mentioned appearances at the Worcester (Mass.) Festival, with the New York Liederkranz Society, with the Buffalo Orpheus Club, before the convention of the New York State Music Teachers' Association, before the Fall River (Mass.) Woman's Club, the Pittsburgh (Pa.) Mozart Club, the Utica (N. Y.) B Sharp Club, with the Troy (N. Y.) Choral Society, etc.

Florence Wiley Zerbe's Pennsylvania Bookings.

Florence Wiley Zerbe, the popular soprano, of Franklin, Pa., is being secured for many appearances in concert and recital next season. Among her recent dates are appearances at Erie, Oil City, Polk, Pittsburgh, Warren and Meadville, all Pennsylvania cities. Gifted with a charming personality and a lovely voice, Mrs. Zerbe is rapidly enlarging the field of her endeavors, her genuine worth winning for her many sincere admirers.



THE MARTINS AT BRISTOL, VA.
Seated, left to right: Mrs. Frederic Martin and Mrs. S. T. Schroetter; standing, left to right: Frederic Martin and S. T. Schroetter.

More Tributes for Rebecca Davidson.

Herewith are reproduced some of the many flattering press notices which have been received by Rebecca Davidson, the gifted young pianist:

"There was an evident musical sense and no little dramatic power which, if properly directed, will lead the young woman to the goal of her ambition."—New York Tribune.

"Her technic stood her in good stead and carried her through the exacting traverses of the Bach-Tausig 'Toccata and Fugue.'"—New York Press.

"Her playing was extremely warm and sensitive."—London Telegraph.

"Played with astonishing maturity in expression and technic the Chopin F minor concerto."—Vienna Journal.

"As a Chopin player, Miss Davidson received her greatest applause and revealed, above all, beautiful tone and poetic imagination. In all she is an artist and one who will be talked about."—Pittsburgh Dispatch.

"The delicacy of her execution, a wonderful technic, power of expression and a capacity for interpretation, all told in her remarkable playing. A mere slip of a girl comes along and electrifies her audiences with her vigorous and artistic playing."—Allentown (Pa.) Democrat.

"To much praise cannot be given to the young performer for her splendid rendition of this concerto. The scherzo will long be remembered by the audience as one of the most captivating numbers heard in this city. It brought forth a veritable storm of applause."—Paterson (N. J.) Call.

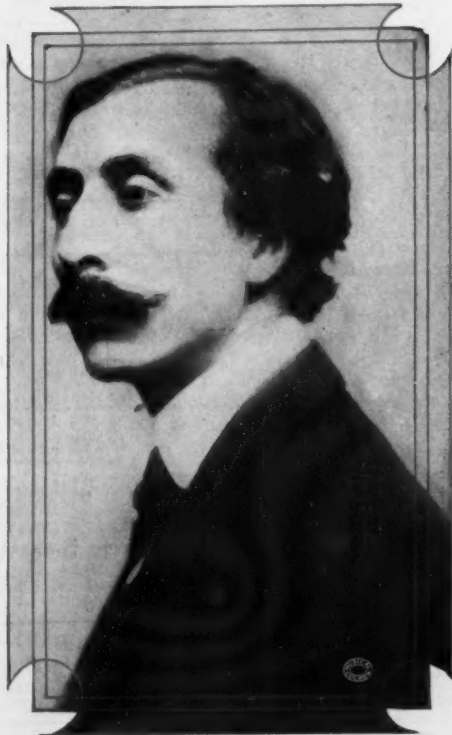
"She has unusual talent and has brought her art to a point where it has much that is enjoyable and finished. She has unusual depth of tone and admirable technical equipment and a powerful left hand."—New York Mail.

"The young pianist made an excellent impression."—Brooklyn Daily Eagle.

"Rebecca Davidson showed no little skill and taste in a program that included compositions by Bach, Beethoven, Brahms, Liszt, etc."—New York Evening World.

Schelling and Kreisler Cooperate in Musical Series at Bar Harbor.

The musical activities of Bar Harbor are to be considerably stimulated by a Beethoven series. Fritz Kreisler,



ERNEST SCHELLING.

the violinist, and Ernest Schelling, the pianist, will cooperate in these concerts, which are to be given in the Building of Arts.

They will play all of Beethoven's sonatas for piano and violin in three concerts, August 11, 18 and 25.

Ignace Paderewski and Mme. Paderewski are the guests of the Schellings during the month of August.



Photo by F. B. Boyette.

H. SALETAN'S STATIONERY STORE AND NEWSSTAND IN THE ASTOR BUILDING, CORNER SEVENTY-SIXTH STREET AND BROADWAY, NEW YORK.

A New York Newsdealer's Effective Display of the Musical Courier.

In the accompanying photograph of the news stand of H. Saletan, in the Astor Building, corner of Seventy-sixth street and Broadway, New York, there is shown the original and attractive way in which Mr. Saletan, who is one of New York's enterprising newsdealers, regularly displays the MUSICAL COURIER.

Leading Singers Are to Visit Des Moines at Chamber of Commerce Music Festival.

"Olive Fremstad and Ferrari-Fontana and Margarete Matzenauer," says the Des Moines, Iowa, Capital, "three of the most brilliant stars of the Metropolitan Opera Company, are included in the wonderful array of artists and musical attractions engaged for the great two day festival which will be given in Des Moines next April under the auspices of the Chamber of Commerce. Negotiations for their appearance were closed July 21, between W. J. Massey, chairman of the music committee of the local organization, and A. Levenson, of the Booking and Promoting Corporation of Aeolian Hall, New York.

"Des Moines people are elated over the prospect of a music festival of such magnitude. The financial outlay with one possible exception will be the greatest ever expended for a single event of the kind in this city. It is also said to be extremely doubtful if three famous Metropolitan stars ever before appeared jointly upon such an occasion.

"One of the novelties which will be introduced during the festival will be a presentation in concert form of the grand opera 'Samson and Delilah.' The concert version of Saint-Saëns' masterpiece will introduce Ferrari-Fontana as Samson and Mme. Matzenauer as Delilah, both of whom are regarded as the greatest living exponents of these parts. Jose Mardones, principal basso with the Boston Opera Company, and considered the foremost bass singer since Plancon, is another soloist recently engaged. Another selection was the engagement of Louise Cox, of the Metropolitan.

"The course being fostered by the Chamber of Commerce was originated five years ago by Dr. M. L. Bartlett."

Salvatore de Stefano at Madison Square Garden.

Salvatore de Stefano, the well known harpist, scored an instantaneous success on Friday evening, August 6, at a concert in Madison Square Garden, New York, when he played the first movement of a concerto for harp and orchestra, by A. Zabel, and an "Impromptu" by Schneckner.

His artistic performance was rewarded with deafening applause by an audience of several thousand, and after concluding his opening number, he received several recalls, and finally responded with an encore.

Edith Magee, the young American dramatic soprano, who made such a favorable impression at the twenty-fourth National Saengerfest concert in Brooklyn, May 31, 1915, charmed the audience by her beautiful voice in "Isolde's Liebestod," from "Tristan and Isolde." She was compelled to give an added number.

The Russian Symphony Society, Modest Altschuler, conductor, played the following program: Overture, "A Midsummer Night's Dream," Mendelssohn; Schubert's "Unfinished Symphony"; "Triumphal Procession," from "Aida," Verdi; overture, "William Tell," Rossini; fantasia, "La Boheme," Puccini; excerpts from "Tales of Hoffman,"

Mr. Saletan numbers among his customers William Randolph Hearst, "Rube" Goldberg, Nathan Strauss, Mme. Schumann-Heink, and many other notables.

In a recent interview, Mr. Saletan declared that if he were to give up all his other periodicals he would still have to continue to carry the MUSICAL COURIER. "For," said he, "I would not dare to risk losing the trade which comes to me through the sale of that journal."

Mr. Saletan knows what brings results.

Offenbach, and "Coronation March," from "Prophete," by Meyerbeer.

Mme. Alda Engaged for Biltmore Musicales.

Frances Alda, soprano of the Metropolitan Opera Company, is announced for the Biltmore Friday Morning Musicales. Mme. Alda will give song recitals in Baltimore, Washington, Pittsburgh and Philadelphia early in February. The Pacific Coast tour of Mme. Alda occupies the months of March and April, 1916.

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NATIONAL ASSOCIATION OF ORGANISTS CONVENES.

Four Days' Session of Eighth Annual Convention Proves of Great Interest and Benefit—Will Meet in Springfield Again Next Year.

On August 3 the eighth annual convention of the National Association of Organists opened for a four days' session at Springfield, Mass. The first meeting was devoted to speeches by Mayor Frank E. Stacy, Joseph Shattuck, president of the Board of Trade, and Harry S. Baldwin, chairman of the convention committee of the Board of Trade, who welcomed the visitors in the name of the city of Springfield. Other speakers at this session were Henry G. Chapin, chairman of the municipal fund organ committee; Arthur H. Turner, organist of Trinity Church, Springfield, who was instrumental in bringing the convention there; Arthur Scott Brook, president of the association, of Rutherford, N. J., and Ralph Kinder, of Philadelphia, who thanked the city for the cordial welcome extended. At this session the following were appointed a nominating committee: Chairman, Chester Beebe, of Brooklyn, N. Y.; Arthur H. Turner, Springfield, Mass.; Myron C. Ballou, Providence, R. I.; R. L. McAll, New York; William A. Wolf, Lancaster, Pa.; John Hermann Loud, Boston, and Alfred Pennington, Scranton, Pa.

At the afternoon session Rev. F. Ward Denys, of Washington, D. C., read a paper on "The Ministry of Music" and Nathan H. Allen, of Hartford, Conn., gave one on "Music in New England as it Was and Is." President Arthur Scott Brook played the opening number, "Laudate Dominum" (Roland Diggle) at the first recital, the remainder of the program being given by Rollo F. Maitland, who represented the American Organ Players' Club of Philadelphia. The annual reception to members and friends of the organization occurred in the evening.

Reginald Lee McAll, of New York, read a paper on "What an Organist Should Know About His Instrument" at the opening of the second day's program. James Robert Gillette, professor of organ and theory of music at Wesleyan College, Macon, Ga., gave the second recital, his program including two of his own compositions, "A Shepherd's Tale" and "Grand Chœur Dialogue." The afternoon session opened with a business meeting, the reports of the secretary and the treasurer being read and a committee appointed to look into the matter of the continuance of the association paper. Letters of regret were read from absent members. In the evening Arthur H. Turner gave a recital, including on his program a tone poem of his own composition, entitled "Gethsemane."

On the third day Homer N. Bartlett, of New York, gave a recital on the organ, assisted by Arthur H. Turner, baritone; Clarence R. Turner, cellist; Mary H. Steele, pianist; Laura S. Jones, violinist, and Mary L. Baldwin, soprano. A most interesting program was given as the result of their combined efforts. Mr. Bartlett preceded his program with a talk on music in general and the ability to appreciate music. The afternoon session opened with an address by Rev. William J. Finn, C. S. P., on "The Boy Choir and A Capella Singing," a subject upon which Rev. Finn is exceptionally well fitted to speak, having organized the celebrated Paulist Choristers of Chicago. This was followed by a recital by John Herman Loud, organist and choirmaster of the Park Street Church, Boston. In the evening Alfred Pennington, organist of the Immanuel Baptist Church of Scranton, Pa., gave a recital, assisted by Arthur Herschmann, baritone.

Prof. Waldo S. Pratt, of Hartford, Conn., read a paper on "The Organist's Duty Toward Hymn Tunes and Hymn Singing" at the opening of the final day's session. The address was followed by a round table discussion, led by William John Hall, of St. Louis, Mo., and Henry S. Fry, of Philadelphia, the subjects discussed being "Is the Improvisation of a Prelude With the Hymn as a Theme, Artistic?" and "Should an Organist Play Transcriptions?" Some very interesting views were brought forth as a result of this discussion.

At the afternoon meeting the election of officers for the coming year resulted as follows: President, Arthur Scott Brook, of Rutherford, N. J.; vice-president, Arthur H. Turner, of Springfield, Mass.; treasurer, George Henry Day, of New York; secretary, Robert Y. Barrows, of Rutherford, N. J.; executive committee, Frederick Schliede, of New York (chairman); John Herman Loud, of Boston; Alfred Pennington, of Scranton, Pa.; Reginald McAll, of New York; Rollo F. Maitland, of Philadelphia; Mrs. Bruce S. Keaton, of Asbury Park, N. J.; Frank O. Nash, of Boston; Dr. Smith N. Penfield, of New York; Dr. John McE. Ward, of Philadelphia; W. D. Armstrong, of Alton, Ill.; Chester H. Beebe, of Brooklyn; Dr. William A. Wolf, of Lancaster, Pa.; Dr. A. Madeley Richardson, of New York; Roscoe Huff, of Williamsport, Pa.; William

H. Gage, of Montclair, N. J.; Rev. J. Scott Kidder, of New York; Dr. J. Christopher Marks, of New York; W. N. Waters, of Weehawken, N. J.; Richard K. Biggs, of Brooklyn, and Thomas Moxon, of Springfield, Mass. At this meeting it was decided to hold the convention at Springfield again next year.

In the afternoon Charles Heinroth, of Pittsburgh, gave a recital, and the convention closed with a banquet at the Hotel Kimball in the evening, although a number remained to visit the plant of the Austin Organ Company, of Hartford, Conn., on Saturday, August 7. On Saturday evening, also, there was another recital by special request, Rollo F. Maitland, of Philadelphia and a fellow of the American Guild of Organists, being the artist at the instrument.

Vida Llewellyn Engaged by St. Louis Symphony Orchestra.

Vida Llewellyn, the young and talented American pianist who scored heavily last year when appearing in recitals at



VIDA LLEWELLYN.

Aeolian Hall, New York, and the Fine Arts Theatre, Chicago, already has been engaged as soloist with the St. Louis Symphony Orchestra for its concert of December 19. Miss Llewellyn, who has previously appeared with the Berlin Philharmonic Orchestra, Blüthner Orchestra of Berlin, Philharmonic Orchestra of Breslau, Konzert-Vereins Orchestra of Munich, Stadtisches Orchestra of Goerlitz, Kurkapelle of Waldenburg, Militär-Kapelle of Halle, and Stadtisches Orchestra of Rostock, looks forward to a very busy season under the management of M. H. Hanson.

Sousa and Bunker Hill Day.

[From the San Francisco Chronicle, June 18, 1915.]

The splatter of musketry from the marine, the booming of big guns on the Oregon and the combined music of three massed bands under the baton of John Philip Sousa served to celebrate in dramatic and picturesque fashion at the Exposition yesterday the anniversary of the Battle of Bunker Hill.

In swelling crescendo, the melodic force of the three bands presented a tonal picture of the nation's history since the days of '76, and achieved its climax in "The Star Spangled Banner," while the united service of the United States passed in review round the outer circles of the Court of the Universe, and Columbia, impersonated by Gloria Heddington, sat enthroned before her courtiers, the sailors from the Oregon.

The musical arrangement was Sousa's, and showed in its stirring progress the master hand. His own band was augmented for the occasion by the entire membership of both Conway's and Cassasa's bands, making a total of 140 musicians. They played their "scenic symphony" on a special platform erected in the center of the Court of the Universe and draped in the national colors.

In comprehensive procession of musical themes, the selection pictured the episodes that are embossed in the country's annals. The first theme was "America proclaiming liberty to the world," signalized by a fanfare of trumpets and drums. Then came "The shot heard round the world," and the Oregon responded with the shot on cue delivered by wireless from the platform.

"My Country 'Tis of Thee" followed, played with reverence by Sousa and the massed bands. Then "The Dwellers of the Western World," Sousa's symphony, began its imposing course. "The Red Man" was depicted in an inspiring presentation of Indian themes. "The White Man" was represented by scenic music of exceptional picturesqueness, and "The Black Man" had his own theme, syncopation. An impressive part of this number was Sousa's own music in interpretation of James Whitcomb Riley's poem, "The Messiah of Nations."

Hugh Allan Is a Popular Baritone.

Hugh Allan, the distinguished American baritone, will make an extensive concert tour next season under the management of R. E. Johnston.

Mr. Allan has already been engaged for recitals in New York, Boston, Plainfield, Newark, Jersey City, Chicago, Milwaukee, St. Louis, with the Morning Choral Club and also the St. Louis Symphony Orchestra.

He will also have several appearances in the large cities with Mary Garden, the celebrated soprano.

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Columbia University Summer Music Attracts Big Audiences.

Although it was not designated as a music festival, the series of three concerts held at Columbia University, New York last week may truthfully and literally be called a feast of music. These concerts, which are given in connection with the summer session of the university, have long been of far more than passing interest, and the attendance and enthusiasm displayed at the concerts of August 4, 5 and 6 was a remarkable showing for this season of the year and must have delighted the heart of Conductor Walter Henry Hall. The gymnasium, where the second and third concerts were held, has been much improved since "The Messiah" was performed there last winter, and has now adequate accommodations for a large chorus and orchestra. Although many hundred people can be seated comfortably within the spacious semi-circle, music lovers also sat at the sides of the stage, and some were unable to gain admittance to the building.

To Prof. Hall belongs the lion's share of credit for the success of this series. This indefatigable musician has drilled the University Chorus until it has become as a unit, singularly responsive to the touch of the master's wishes and with an ensemble which is truly remarkable. The choral numbers were moments of delight to the audience, and many were the enthusiastic comments passed on the genuine excellence of this body under Professor Hall's guidance. One point which especially recommended itself to the listener of the work of this chorus is the remarkable shading effects it produced under Professor Hall's baton, the pianissimo work being especially fine for so large a choral body.

On Wednesday evening Handel's "Messiah" was given in St. Paul's Chapel before a large and enthusiastic, if somewhat warm, audience. The soloists were Marie Stoddart, soprano; Marie Morrissey, contralto; Dan Beddoe, tenor, and Frederic Martin, bass. There was also an excellent orchestra, with F. Lorenz Smith as concertmaster. As it was in the chapel, there was no applause manifested, but the listeners were delighted with the soloists, the orchestra, the chorus, the conductor, in fact, with everything about the entire performance. The ever popular and ever thrilling "Hallelujah" chorus was followed by a little murmur of enthusiastic praise.

An orchestral concert was given Thursday evening, August 5, in the gymnasium, the symphony being Beethoven's fifth. The reading of the andante was particularly good, although the scherzo and finale won for the conductor and his men round after round of enthusiastic applause. The other large work on this program was the "Peer Gynt" suite of Grieg, which was given a particularly beautiful reading. "Anitra's Dance" and the movement regarding the hall of the Mountain King were repeated before the audience was satisfied, and even then there were many who would have enjoyed another reading. The other numbers on this interesting and well played program were the overture to Mozart's "Marriage of Figaro," which opened the program, the Vorspiel from "Die Meistersinger" and the "Crusaders' March" from "St. Elisabeth" (Liszt), which brought this delightful orchestral concert to a brilliant finale.

At the closing evening Mendelssohn's "Elijah" was the principal work performed, this being also given in the gymnasium with the same soloists and orchestra as at the "Messiah" performance on Wednesday evening. Only part one was given, but it was given with a surety of attack and excellence of nuance that proved the adage, "quality is better than quantity," to be one of the watchwords of Mr. Hall and his University Chorus. At the conclusion of the "Elijah" the soloists sang the quartet from Rossini's "Stabat Mater," and the evening and series was brought to a fitting close with the singing of "My Country, 'Tis of Thee" by every one in chorus and audience.

To the individual work of the soloists it is scarcely necessary to devote much space, as they are each of them well and favorably known to the music lovers of New York and vicinity. Miss Stoddart has a soprano voice of wide range and great purity. Her work in "The Messiah" calls for special praise, although her solos in "Elijah" were of great beauty. It is in the "Elijah," however, where the bass has the greatest opportunity for the display of his vocal and histrionic qualities, and Mr. Martin made the most of them, singing the role of the prophet with the terse and dignified accents which mark its dramatic force. His singing of "Why Do the Nations So Furiously Rage?" from "The Messiah" was also a credit to this sterling artist.

Mrs. Morrissey's lovely contralto voice had its best opportunities in "The Messiah," but she also made the most of her brief moments in Mendelssohn's work. The familiar "He Was Despised" and "He Shall Lead His Flock" for the contralto were given with all the remarkable beauty and power of which the Morrissey voice is capable. The tenor solos of Dan Beddoe are always a joy to the discriminating music lover and his work on both evenings

was no exception to the rule, although on the final evening his role was a comparatively unimportant one. However, he sang the aria, "If With All Your Hearts" with a beauty of tone which somewhat repaid for his lack of opportunity in this work.

Mr. and Mrs. Stults Under the Management of Mrs. Herman Lewis.

Mr. and Mrs. Stults, whose programs recall those of the Henschels, will, this coming season, give their joint recitals under the management of Mrs. Herman Lewis, the popular and successful New York manager. Though both artists are especially well known in the Middle West, having appeared with the leading clubs in that part of the country in concert, recitals, oratorio, opera and in joint



MONICA GRAHAM STULTS.

recitals, they will, next year, invade the East, where, no doubt, the same reception is awaiting them.

Monica Graham Stults has a commanding stage presence and to this asset she adds the virtue of those womanly qualities that give her work a sympathetic note that is as pleasant as unusual. She is equally at home in oratorio, concert or opera, and by reason of her unusually large



WALTER ALLEN STULTS.

repertoire, is an artist who may be depended upon to fill any engagements satisfactorily on short notice.

Her husband, Walter Allen Stults, has a pure basso voice of unusual range, ample volume and beautiful quality. He, too, has a commanding stage presence and he is especially fitted for the roles that demand breadth and intensity. He has at his command an extensive song repertoire and is thoroughly familiar with the standard oratorios.

Mr. and Mrs. Stults have just erected a new home in Evanston, the beautiful suburb of Chicago, where they are now enjoying their summer vacation rehearsing their programs for the coming season and looking over modern duets which they intend to introduce to this country.

Keehn's Sarabande.

Sarabandes are no longer danced and seldom written, yet Howard B. Keehn has composed one recently for his new "Five Lyrics" for the piano, just published by Harry

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H. Bellman, of Reading, Pa. The composer has caught a good deal of the antique charm of the old dance and has written an interesting and tuneful piano solo which cannot fail to please. It is also useful as a teaching piece.

Kingston, N. Y., Appreciates Its Symphony Orchestra.

For four seasons Kingston, N. Y., has had a symphony orchestra, and that the organization is becoming an important factor in shaping the taste of the people of the Hudson Valley city and also that the people of Kingston are beginning to realize the importance of that work may be seen from the following editorial which appeared recently in the Kingston Leader:

"At the close of the fourth season of our Symphony Orchestra is a good time for Kingston people to realize and confess their new admiration and appreciation of classic music. This is now an established fact, and made so through the unselfish members of this organization. . . . such debts are rarely paid, but there is no desire to argue that phase of the question here. It may be said, however, that this symphonic music has been progressive in all its effects upon the people. This is clearly shown by the greater success of the last series of symphony concerts. At first the intermediate dance suites and group numbers of minor music import seemed most popular with the audience. Now the symphony itself has come to be the leading feature of every program, and it is even difficult to restrain the applause after the separate movements.

"A young uptown school girl at the last concert, on being asked what part of the program she liked best promptly replied, 'Oh, the symphony, by all means.' Although, like everybody else, she was charmed with the violin concerto and the Wagner selection.

"Now Mr. Muller feels highly encouraged over this situation, and he is already blocking out the work for next season, hoping to be able to fix the dates of the concerts approximately, and decide upon the principal works that will be presented, as is the custom in large cities."

Bianca Randall, Southern Soprano.

Bianca Randall, the American soprano, who has had many successes here and abroad, and who is to tour America again next season for appearances in concert and recital, numbers among the various scenes of her triumphs the cities of Atlanta, Ga.; St. Louis, Chicago, Chattanooga, Tenn.; Memphis, Tenn.; Columbus, Miss.; Birmingham, Ala.; Charlotte, N. C.; Jackson, Miss.; Tuscaloosa, Ala.; Gadsden, Ala.; Washington, Ga.; Laurel, Miss.; Mobile, Ala.; Tupelo, Miss.; New York City, and many other music centers. Everywhere she has met with flattering success. With a repertoire which includes French, Italian, German and English songs, a lovely voice which has received careful training from some of the best masters in vocal instruction, and a delightful personality, Mme. Randall is well equipped to take her place as an artist with exceptional endowments.

Perrin Holmes Lowry has written the following sonnet to Mme. Randall, as an expression of the delight he experienced when hearing her sing:

She sang, and all the lilting laughter years,
Their buoyancy, their beauty and their dreams,
Were wrought into the tones my heart esteems!
The wonder of her womanhood, the fears
That tempered her and broke her soul to tears
Were thrilling there; and grim defeat that sears
The Spirit with its shock—and then redeems!
The breaking heart, the storm of life that sears
Its sunlight, all of these appeared and ran
To liquid music, passioned by the pang!
The toll was touched to tenderness; the ban
Of caustic pain was alchemized, and rang
In golden notes, as sweet as pipes of Pan,
It was her life triumphant that she sang!

BOSTON MUSICIANS PROVIDE MELODY AT SUMMER RESORTS.

Lecturer Offers New Plan—Ginn & Co. Supply Music for Employees—Next Season Jordan Hall Events—Artists Busy With Bookings.

105 Fenway Studios, Boston, Mass., August 7, 1915. The first of Mrs. Hall McAllister's North Shore Musicales took place on Friday afternoon, July 16, at the home of Eben D. Jordan, in West Manchester. Percy Grainger, the Australian pianist, and Abbie Conley, the contralto, were the two well known artists who appeared as soloists at this fashionable event. This first concert in the series of three which will be given during the summer months was unusually successful and was attended by a very large audience. The writer has learned that both Percy Grainger and Miss Conley were very much admired by the distinguished auditors who heard the interesting program. It was as follows: Study in C minor, op. 25, No. 12 (Chopin), posthumous study in A flat (Chopin), octave study, op. 25, No. 10 (Chopin), Mr. Grainger; "Der Tod und das Mädchen" (Schubert), "Immer leiser wird mein Schlummer" (Brahms), "Lauf der Welt" (Grieg), "Margarethe's Wiegenlied" (Grieg), "Heimliche Aufforderung" (Strauss), Miss Conley; "Jeux d'eau" (Ravel), romance F sharp major (Schumann), "Norwegian Peasant Dance," op. 72, No. 2 (Grieg), Mr. Grainger; "The Weaver," "Indian Lullaby" (Thurlow-Lieurance), "Life and Death" (Coleridge-Taylor), "Way Down South" (Sidney Homer), "My Lover, He Comes on the Skee" (Clough-Leigher), Miss Conley; "Shepherd's Hey" (set by Percy Grainger), "Irish Tune From County Derry" (set by Percy Grainger), "March Jig" ("Maguire's Kick") (Stanford-Grainger), Mr. Grainger.

Other artists to be heard in the following musicales in this series are: Olive Kline, soprano; Vernon d'Arnalle, baritone; Laeta Hartley, pianist; Heinrich Warnke, cellist, and Alfred Holy, harpist. Louise McAllister, the talented young daughter of Mrs. Hall McAllister, acts as the official accompanist for all the events in this series. The second musicale, which took place at the home of Mrs. Amory Eliot at Manchester, will be reviewed in the next issue of the MUSICAL COURIER.

COMMONWEALTH SCHOOL RECITAL AT BOOTHBAY, ME.

The twentieth recital in the season's series at the Commonwealth School of Music, Boothbay, Me., was given on Tuesday evening July 20. Harriott Eudora Barrows,

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the well known Boston pedagogue and singer, who is at the head of the vocal department in this fashionable musical institute, was again heard in the recital and was accorded the usual flattering success she is accustomed to receiving at her public appearances. On this program she was assisted by Clarence Hamilton, pianist, and Albert Foster, violinist. Miss Barrows was heard in Haydn's "Mermaid's Song"; "Sylvellin," by Sinding, and Papini's aria, "Morire," with violin obligato. The pianist and violinist were heard together in Corelli's E minor sonata and in Bernard's suite,



GERTRUDE ROSS, LOS ANGELES, CAL., COMPOSER (LEFT), AND ETHELYNDE SMITH, SOPRANO.
Taken in Busch Gardens, Pasadena, Cal.

op. 34. Mr. Hamilton appeared further in two MacDowell and two Rubinstein numbers. Miss Barrows writes that her work at Boothbay is exceedingly delightful, and that she is sure that the season there will seem all too short. Her work in Boston and in Providence next season will be of the most strenuous sort, as the enrollments in her classes already have reached the capacity extent.

ETHELYNDE SMITH'S RECITAL.

Ethelynde Smith, the prominent young soprano, who has made such rapid strides toward the pinnacle of success in her chosen art within the last few seasons, reports to the roll call of summer vacationists from Camp Wawonaissa, on Alton Bay, N. H. She still retains fond memories of her enjoyable nine weeks' trip out to the California expositions. The accompanying snapshot of Gertrude Ross, the composer, and Miss Smith was taken in Los Angeles, Cal., where Miss Smith was for a time the guest of Mrs. Ross. A new song by Gertrude Ross, "The Open Road," has been dedicated to Ethelynde Smith. Under the auspices of the Saturday Music Club of Newbury, Vt., Miss Smith recently gave a song recital, which marked the second appearance before this club within the last year. Her success on this second occasion was even more pronounced than at the first. One of the local critics voiced his praises in the following terms: "Ethelynde Smith won the hearts of a select and appreciative audience by her rich voice and charming personality. She was with us earlier in the season and at that time made a most favorable impression by her simplicity and unaffected manner, and though many of us have forgotten the song, we did not forget the singer. This time we shall remember both the singer and the song. May she come again, is the wish of her many friends and admirers." Her interesting program for this occasion was as follows: "Im Kahne," Edvard Grieg; "Einen Sommer Lang," Edvard Schutt; "Wir Wollen Ein Land," Christian Sinding; "A Song of India," Rimsky-Korsakow;

"Slumber Song," Gretchaninow; "Il Faut Aimer," Rudolph Ganz; "Sunset," "Night," "Dawn," Gertrude Ross; "Will o' the Wisp," Charles G. Spross; "Aedh Wishes for the Cloths of Heaven," Clyde van Nuys Fogel; "Summertime," Ward-Stevens; aria, "One Fine Day" (from "Madame Butterfly"), Puccini; "The White Blossom's Off the Bog," "Sing a Song of Roses," Fay Foster; "Lady Spring," Victor Herbert; "The Bird," Hallett Gilbete; "I Once Had a Sweet Little Doll, Dears," Ethelbert Nevin; "If No One Ever Marries Me," Liza Lehmann; "A Child's Prayer," J. Harold; "Shadow March" (by request), Teresa del Riego.

WILLARD FLINT VACATIONING NEAR CAPE COD.

Willard Flint, the basso, sends greetings to this office from near Cape Cod, and incidentally narrated to the writer the experience and success of a recent fishing trip he took part in. Undoubtedly the fish grow rather large down there, and with all due credence to Mr. Flint, the story is accepted and will be placed on file in this office for future use in the MUSICAL COURIER. Mr. Flint intercepts his vacation pastimes with Sunday appearances as soloist at Oak Bluffs and at Martha's Vineyard. His Western tour under the Briggs Musical Bureau, of Chicago, will occur during December of next season. On this trip two of the important appearances will be with the Apollo Club, of Chicago, on December 17 and 27.

MME. SUNDELIUS VISITS NEW YORK.

Mme. Sundelius, who has been spending the summer at her beautiful new villa on the shore of Long Lake, Harrison, Me., since her return from the Pacific Coast, was in Boston on Friday of this week. She left the same day for New York, where she will spend a few days in making arrangements with her manager, Gertrude F. Cowen, for next season's bookings. It is understood that Mme. Sundelius will appear again extensively in the principal music centers throughout the United States next season.

WELL KNOWN LECTURER OFFERS NEW PLAN.

Henry L. Gideon, lecturer, organist and conductor, has presented a plan of organizing a chorus of one hundred voices to aid in the broadening of the work in local forums through the introducing of music as an integral part in the developing of the programs. Mr. Gideon, who has a high standing in Boston as a musician and scholar, has for the past six or seven years been teaching an appreciation of music to a local society group called the Louisa Alcott Club. He has distinct ideas as to what can be accomplished by the introduction of music in this style to the forums. He, at present, is deeply concerned in the recruiting of desirable voices from the societies and claims that the desired number will be easily available. The new chorus will be directly connected with the Union Park forum. Rehearsals are to begin in the early fall, and the first work to be presented will be Rossini's oratorio, "Moses in Egypt." The fact that Pietro Mascagni met with big success last year when he revived the work throughout Italy, has been given as one of the influencing factors in the choice of this work for the first performance. Mr. Gideon bases his strong belief in the value of the chorus in this new work on the fact that it will add another telling method of expression to the forum meetings.

GINN & CO. FURNISH BAND CONCERTS.

Employees of Ginn & Co., at the Athenaeum Press, Cambridge, are being treated to band concerts during the lunch hour every day, and it is said that they believe there is no other hand in the land that quite matches this one. It is a new acquisition of the Ginn & Co., and has been recruited from the employees altogether. The company furnishes all the expenses for the up-keep of the band and offers all encouragement for the continuation of the new movement.

SEVCIK PUPIL TO BE HEARD IN JORDAN HALL.

Ralph Lewando, a young American violinist who studied abroad for several years under O. Sevcik in the Royal Meisterschule in Vienna, will be heard in a recital at Jordan Hall some time during the month of November next season. Mr. Lewando at present is located in Pittsburgh, Pa., where he has won quite a following through his concert appearances. He is a very deserving young artist, and one from whom much may be expected in the future.

ADAMOWSKI TRIO GIVES FIRST CONCERT OF SERIES.

The Adamowski Trio gave the first of a series of concerts to be conducted at the Jordan Pond House, Seal Harbor, this summer season, on Wednesday, July 28. This trio has become well known throughout America and its performances are always a source of real musical enjoyment. During the coming season it will tour the Eastern States extensively under the direction of A. H. Handley, the Boston manager.

YORK HARBOR MUSICAL ACTIVITIES.

Musical activities at York Harbor this summer have been more prominent than in many former seasons. Several benefit concerts have already been given, and at pres-

JEROME UHL BASS-BARITONE



The Highest Musical Authorities of both Press and Public are of One Accord and have placed this distinctive artist among the foremost ranks of the few.

Although Mr. Uhl came to us unknown and unheralded, he left an altogether pleasing remembrance. His voice proved to be an organ of unusual richness. He phrased well and sang with both discretion and temperament. The audience rewarded its singer with round after round of applause.—H. E. Krehbiel, New York Tribune.

Jerome Uhl, who had appeared in opera at the Century, proved a real surprise in baritone song recital at Aeolian Hall. To winning manner as well as voice he added confidence . . . but he certainly held the interest.—W. J. Henderson, New York Sun.

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ent York society is planning a big pageant for August 14, consisting of the history of the dances. The pageant will be given out of doors in the Sayward Pines, and all of North Shore is arranging to make this one of the important events of the season.

FADETTES AT BOSTON THEATRE.

The Fadettes, Boston's famous women's orchestra, have been appearing for the past two months at the old Boston Theatre, where moving pictures is the other attraction. Caroline B. Nichols is the conductor of the orchestra, and she has the art of orchestral accompaniment for the pictures down to a fine science. The orchestra is a very capable organization, and it offers all the selections from a standard repertoire in a surprisingly good style.

MUSICIANS SEEK MT. WASHINGTON SCENERY.

The accompanying snapshots taken on Mt. Washington, the highest peak in the Presidential range of the White Mountains, cast a few sidelights on a recent tramping journey in which the writer took part. Mt. Washington forms one of the principal points of interest in the East for tourists and summer vacationists. One finds many prominent personages in the musical world going to this section of the country year after year to spend their summers. Mt. Washington is the attraction of the section and from its summit, which is over six thousand feet above sea level, one is able, with weather conditions permitting, to look over a radius of some several hundred miles. It is a good eight mile climb up the slopes and, for an expert, requires four hours in the climbing. It took the party, of which the writer was a member, about half a day to reach the summit.

DOSTAL VISITS BOSTON.

George Dostal, the prominent Bohemian-American tenor, was a visitor to this office during the past week. Mr. Dostal spent a few days in this vicinity combining business with pleasure. In all probability he will be heard at Jordan Hall sometime during the coming season in a recital program. VICTOR WINTON.

A Carré Pupil Scores in Light Opera.

In reviewing the production of the operetta, "The Mystic Rose," which was presented recently for the first time at the Broadway Theatre, Long Branch, N. J., the Daily Record had this to say of Norma Poole: "As San Kura, she excelled in the leading role. Her impersonation was faultlessly rendered, and her clever acting, made pleasing by her grace and ease, delighted the critical audience. She had perfect control of her voice, displaying rare expression and volume."

The Red Bank Standard said:

"Mrs. Poole showed to advantage in her solo numbers, and while the acoustics are not particularly good, her great volume filled the auditorium perfectly, her pianissimo passages were especially effective."

"Mrs. Poole has been a pupil of George Carré, the New York vocal teacher, for three years. When asked about his pupil, Mr. Carré said he was naturally very much gratified at the outcome of Mrs. Poole's debut, though, of course 'I expected her to do it, as she has been faithful in



MRS. NORMA POOLE,
Pupil of George Carré.

her study, being blessed by nature with a rarely beautiful voice. We have had to watch its growth as a gardener would his most delicate rose bush, pruning here and there, until we have the growth going along in a good healthy channel, which can only terminate in one way. I do not consider you have heard Mrs. Poole's voice as yet, she is

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Richard Epstein an Artistic Pianist-Accompanist.

In the role of accompanist, Richard Epstein has played a prominent part of late in the musical life of New York and on various tours with gifted artists. When he appeared with Mme. Sembrich, different papers spoke of his work as follows:

"This pianist has given rare pleasure each time that he has played for a singer this season. Yesterday he played as by magic in such things as Jensen's 'Am Ufer des Flusses' and Strauss' 'Einkehr' and 'Ständchen.'"—The New York Globe.

"Of the accompaniments of R. Epstein it should be said that they were worthy of such an artist. . . . This is Sembrich art, transferred into piano sound."—New York Staats-Zeitung.

" . . . He played in a manner worthy of her singing."—Boston Globe.

After his appearances with Olive Fremstad and with Elena Gerhardt, New York papers referred to his work thus:

"Mr. Epstein proved himself to be a pianist of most delicate and varied touch, of fine taste, and equipped with a perfect knowledge of the accompanist's duties. He contributed much to the artistic value of the entertainment."—New York Sun.

"He played her accompaniments with the finest finish and the most delightful musical taste."—New York Times.

"Added to the entertainment; a most valuable factor."—New York Sun.

"No small share of the success was due to the fine accompaniments supplied by Richard Epstein."—New York Times.

Leo Ornstein Evolves an Adequate Technic.

To Leo Ornstein, piano technic is doubtless destined to owe much in the matter of its future evolution. Existing methods have already been shown to be inadequate to deal with the problems confronting those who essay conclusions with the strange and novel tonal combinations which he has brought into being, and speculation has been active as to the possible way of meeting new technical contingencies.

Mr. Ornstein himself freely confesses that the technical methods sufficient for Bach, Beethoven, Chopin, Liszt and other classicists are by no means fully adapted to serve the unusual contingencies of the radical modernists.

"The technic of Mozart," he remarked in a recent interview, "does not answer the purpose of Debussy. As music acquires a more complex character new means must be devised of overcoming its unusual features. Now none of the older composers dreamed of utilizing the palm of the hand as well as the fingers. Yet the former may be used legitimately to depress the white keys while the fingers touch the black ones above them. Is there any reason why it should not be so?"

None of Mr. Ornstein's compositions has awakened such interest as his "Wild Men's Dance." It sums up, so to speak, the essence of his strange art. His own views on its program significance are of interest:

"When you hear it you observe that at first there is some confusion as the men fall into line. But soon the rhythms



LEO ORNSTEIN.

become very insistent as the savages unite in their mad whirl. At last one of them comes out from among the others and dances alone in the circle. This dance is one of the most difficult compositions I know of and requires tremendous power. It is published in England, but no one but myself has yet attempted to play it publicly."

A new opera, "The Little Witch," by R. Batka and Julius Wachsmann, had its premiere at Karlsruhe not long ago.

(From the Pacific Coast Musical Review, San Francisco.)

ALFRED METZGER INTERVIEWS EDITOR OF MUSICAL COURIER.

"LIEBLING IMPRESSED WITH MUSICAL CONDITIONS ON COAST."

"During Chat With Editor of Pacific Coast Musical Review, Distinguished Editor-in-Chief of New York Musical Courier Speaks of Possibilities for Western Musicians and of Advertising Value of a Permanent Symphony Orchestra for this Community."

Although it was Leonard Liebling's intention to return to San Francisco on July 3, after attending the meeting of the Federation of Musical Clubs in Los Angeles, circumstances prevented him from keeping his schedule, with the result that he did not return here until last Saturday, July 10, a week behind time. This unforeseen delay, of course, upset all his plans concerning this city, and instead of remaining here a week or ten days, as he first intended, he could only devote two days to his visit here, being obliged to return East Monday morning at 10 o'clock. He desires to express to his numerous friends and a number of prominent musicians his regrets that he was unable to take advantage of their kind hospitality; but he has already formulated plans which will bring him to this city about the middle of next January, when he will remain a sufficiently long time to see all those whose kind offers to entertain him he was compelled to forego at this time. Mr. Liebling expressed himself as having been greatly interested in the proceedings in Los Angeles, that the musicians of that community were exceptionally hospitable and generous toward one another and toward visitors, and that from the standpoint of enterprise and public or civic spirit the convention as well as the presentation of "Fairlyland" was a decided success and triumph. Mr. Liebling's expression concerning the artistic value of the proceedings was, however, not suffi-

ciently emphatic, in our humble opinion, to have justified the editor of the Pacific Coast Musical Review in attending these events in person. Nothing has happened that he could not easily take from newspaper reports.

It has been our great pleasure to refer repeatedly to the standing of the New York MUSICAL COURIER as the greatest musical journal published anywhere in the world, and we have always conscientiously stuck to this opinion whether we were connected with the paper or not, whether we had differences of personal opinion with the editors or not, or whether we always agreed with the business policy of the paper or not. It has always been our boast to express our honest opinion regardless of either personal or business relations, and we are always pleased to give credit to those who have done big things for music. We cannot see the value of any music journal unless it accomplishes results for the musical profession or the musical public. It does not make any difference to us how these results are obtained, as long as they eventually reap benefits for the musical profession and public. As far as we could observe at this distance, the policies of the MUSICAL COURIER in behalf of musical progress in the United States have been sound and feasible. They have always insisted on the perpetuation of the best, and only the best in music. They have included campaigns for permanent or endowed symphony orchestras, advice to study in America first and gain observation in Europe afterward, and refusal to promiscuously praise American compositions and composers because of their nationality and not because of their merit. We have followed the policies of the MUSICAL COURIER during a number of years, and we have never found that the paper stood for anything ridiculous, fanciful or impracticable. We have found that whatever the MUSICAL COURIER stood for, it eventually succeeded in accomplishing, inasmuch as it always defended the dignity of the profession and the best interests of the musical public. Never, as far as we could observe, was the policy of such a narrow character that it could be regarded as self advertisement or purely personal propaganda. We are, of course, speaking exclusively of the editorial policy of the MUSICAL COURIER, in the formation of which Leonard Liebling has always had a large share.

Although Mr. Liebling spent only four days in San Francisco—two on Sunday and Monday, June 20 and 21, and two on Saturday and Sunday, July 10 and 11—he seemed to obtain an astonishingly good idea of musical conditions in this city. Being a trained observer he has the capacity to form quick conclusions, and apparently having met people who may be considered as predominating types he could easily judge from their conversation regarding the sentiments that prevail hereabouts. And while naturally a longer and more extensive visit would have enabled him to go more thoroughly into the various phases of our musical life, he was able to get a glimpse into our hearts and see what was worthy of praise and what required improvement. In the main we are glad to say that Mr. Liebling was favorably impressed, and immediately saw the wonderful possibilities that are presented to those eager to assist in improving musical conditions and make San Francisco one of the world centers for music. He saw the willingness of numerous wealthy society people to support opera and symphony concerts, and consequently the wonderful opportunity that presented itself to that man who knew how to conserve these society and musical elements in a manner to give San Francisco a permanent orchestra which would make it famous throughout the musical world. Mr. Liebling, like the editor of this paper, does not consider a municipal opera house one-tenth as important as a permanent orchestra, and naturally, associated with the latter, an adequate concert hall. Mr. Liebling very correctly remarked that the million dollars that had been subscribed for an opera house would be ample as a fund to establish a permanent symphony society and orchestra. For such an amount invested at 6 per cent. would bring an annual income of \$60,000, which, with the \$40,000 that would come in in subscriptions and admission sales, would be ample to support an orchestra. The MUSICAL COURIER finally ac-

complished this in New York when Mr. Pulitzer endowed the Philharmonic Orchestra to the extent of a legacy of \$500,000, directly the result of a long propaganda on the part of the big New York music journal.

Mr. Liebling agreed with us on the contention that a municipal opera house is of no particular musical value to a community, for it could only be utilized for grand opera three months a year, and during the balance of the year it would remain vacant as a music temple. On the other hand, a Fine Arts Building with a concert hall seating 2,500 people, two smaller halls seating 800 and 500 respectively, and with studios, etc., could be made to earn an income on the investment and would be a lasting monument to the art in this city, besides being a definite encouragement for a permanent symphony orchestra. Mr. Liebling justly stated that an orchestra without a home would not be feasible. Mr. Liebling also said that no conductor of reputation or standing could be kept in this city for any length of time, unless he could be guaranteed a permanent orchestra, and not a picked up orchestra, the members of which are endeavoring to hold down from two to four positions. We thoroughly agree with Mr. Liebling in his supposition that if the Musical Association is really desirous of benefiting this city permanently it would concentrate its efforts toward giving us a Fine Arts Building and a permanent symphony orchestra with a conductor of worldwide renown or at least of unquestionable genius. Mr. Liebling believes that our society people and the musical public would respond to a movement that had this aim in view, provided the right man would arise to shoulder the responsibility of bringing all our elements together and thus concentrate their financial resources and assistance. We have expressed these sentiments at various times, and are glad that such an experienced and widely known journalist as Mr. Liebling has come to the same conclusion.

There is another point made by Mr. Liebling which is worthy of emphasis. He has received the impression that our musicians, while thoroughly competent and efficient, are not sufficiently awake to the possibilities that are open to them in case of a nation wide recognition of their endeavors. Mr. Liebling believes that there are many artists residing here who should not be restricted in their activities to this territory, and who, he believes, could gain national reputation by resorting to those means which other well known artists utilize. He believes that if they should recognize the value of advertising in a medium like the MUSICAL COURIER, they would eventually secure engagements in the East. Likewise, he says, that many Eastern people come to the Coast to spend the summer and that they are always inquiring as to teachers with whom their children could continue their studies during their absence from New York. Now, the Pacific Coast Musical Review is, of course, ample for this territory, but it does not reach the East as the MUSICAL COURIER does. And while all this may sound very commercial and interested, still there is a considerable measure of merit in this argument. We believe there is altogether too much skepticism among our musicians, and too much indifference toward people outside our vision. If some of our professional artists or teachers are so situated financially that they can afford to defray the expense of an advertising campaign in a paper like the MUSICAL COURIER, we believe their money would be well spent. And we want to add that the writer does not represent the MUSICAL COURIER at this time nor is he at all interested in a business way in that paper. We speak unselfishly and in the interests of what we consider the best policy for our local musicians to adopt. Just take your pencil and jot down the amount of money wasted in foolish advertising during the year—advertising that is absolutely devoid of results—and you will find that by conserving your resources and spending your money judiciously, you would have enough left for the MUSICAL COURIER without taking it away from the Pacific Coast Musical Review.—Alfred Metzger.

Music Festival Week at Lake Chautauqua.

August 9 to 15 is Music Festival Week at Lake Chautauqua, N. Y.; among the works being given are Handel's "Messiah" and Verdi's "Aida." Frederic Converse's new cantata, "The Peace Pipe," adapted from the theme of Longfellow's "Hiawatha," receives its first presentation during this week under the direction of the composer. The Russian Symphony Orchestra and a chorus of 400 voices are aiding materially to the artistic success of the week. The concerts take place in the great open air auditorium with a background of Nature's own. The soloists are: William Wade Hinshaw, baritone; Ernest Hutcheson, pianist; Sol Marcosson, violinist; a quartet, consisting of Marie Kaiser, Amy Ellerman, Calvin Cox and Edmund A. John; Henry B. Vincent, organist. Frederick G. Shattuck is the accompanist. Variety is being shown in the different programs sufficiently wide to suit the taste of every one present.

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THE BOY JOSEFFY.

TALES TOLD IN HIS BIRTHPLACE.

By HELEN WARE

There were few concerts in my Hungarian tour that stand out as vividly as those given in the birthplaces of Goldmark and Joseffy. As is the custom in the land of Magyars, the artist is invited to meet the elite of the musical and cultured elements in an intimate circle around tables well supplied with Hungary's famous wines and other delicacies.

My being an American artist seemed to serve as a tie of closer friendship, for these good folks were happy to meet one who came from the land which their illustrious genius had chosen for his new home. Though the city of Miskolcz has seen little of Joseffy since he went forth to follow the path that led him to the foremost ranks in musical art, these old friends, many of them schoolmates, seemed just as close and proud of him as if each and every one of them had an important role in the very making of his fame.

I remember well how profusely they apologized for not living up to the American rule of "Ladies First," but offered the first toast to their departed son on the other side of the wide ocean.

As I learned later, it was an established custom among musicians in Joseffy's home town to offer him their first greetings at their gatherings. Even the leader of the gypsy band knew of this custom, for without being told to do so after the clinking of the wine glasses, he struck up a beautiful Hungarian folksong expressing a deep devotional longing of the immigrants for their mother country. Not a word was uttered while the orchestra played. Some of the older men who knew him personally, gazed ahead of them wistfully. It was a fathoming glance back, far back to their boyhood. Here and there I would see a gray head turn aside and a handkerchief lifted to the eyes.

There may be people who can make merry to song as well as the Hungarians, but never in all my roamings over the world have I ever found the music lovers who would weep to the gripping message of melody as these soulful Magyars.

Long after the gypsy ceased playing, the old organist of the city broke the silence with a gentle cough as a sort of an introduction to what he had to say. Turning to an elderly man alongside of him, finally he spoke up:

"Do you remember, Uncle Béla, the licking poor Joseffy got for telling the truth about the new cantor, who sang his trial service at the Synagogue?"

Uncle Béla's face lit up with a radiant smile which was reflected on us. My curiosity aroused, I asked him to tell the tale.

"Oh, there was great excitement in our city when that event occurred, for after the retirement of the old beloved cantor, those who wished to have this new man to become his successor told long tales about his wonderful voice and art. As a result the synagogue was jammed to the doors that Sabbath evening. Little Joseffy squirmed his way through the crowds and crept up to the front so as not to miss any part of the musical treat.

The cantor had some tricks of the profession that seemed to appeal very strongly to the masses. They were congratulating one another with approving glances on the rare find. Suddenly, after one of his important solos, they were rudely shocked by a boyish voice piping out:

"My, how out of tune he sings!"

"It was a most tragi-comic situation. Few thought it humorous, but the overwhelming majority showed strong resentment. The incident had a great psychological effect upon the audience as well as on the cantor. The former seemed to doubt its own judgment, while the latter lost confidence throughout the rest of the service.

"A few minutes before the eventful service came to an end, a little chap was making desperate attempts to squirm his way to the exit. A staunch admirer of the cantor collared him. Under ordinary circumstances I believe Joseffy would have made a grand attempt to get away, but as it was amidst the service he did not dare to raise any more commotion than he had already created unwillingly.

"In a few moments the last 'Amen' was sung and all filed out. Poor Joseffy realized that something awful was going to happen, for he couldn't think of another boy who ever dared to commit such sacrilege.

"To make a long story short, once they had him out on the street, he was administered a hearty thrashing. First by the man who caught him, then as a sort of good measure by his own people.

"Joseffy never dropped a tear, but insisted in a stoic manner. 'I know he sings out of tune—I know it.'

"His teacher learned of the affair and had a good laugh over it—re-marking, 'If that boy says it's out of tune, I have no doubt, but what it is the truth.'

"The matter was investigated thoroughly, resulting in complete victory for Joseffy. You should have seen how proud he was the following day when he came to the class room.

"Well, I should say he was," chimed in the organist. "During recess there wasn't a girl in the class who did not offer him some of her ten o'clock lunch."

Once again they clinked glasses around the table and sent hearty greetings to their boy in distant lands.

Far into the wee hours of the morning incidents from the boyhood were related, and thus it came about that the artist whom I have never heard nor met won my highest esteem, for each and every anecdote brought new tributes to the genius and soulfulness that was his.

As the story telling passed from friend to friend, I became fully convinced that Joseffy's was a double success—that of winning the love and esteem of these good folks to whom he still remained the earnest little chap towering above his playmates in talent for his art and for work, and secondly for the well earned success he had won in the highest realms of musical art.



TWO CALIFORNIA SYMPHONY CONDUCTORS.
Alfred Hertz, of the San Francisco Symphony Orchestra, and
Adolf Tandler, of the Los Angeles Symphony Orchestra.

The Danger of Specializing.

It is a dangerous thing to specialize in any branch of one's subject, says Edward Evans in the Pall Mall Gazette. One is always assumed to be ignorant of all else. I have been a propagandist of Russian and of modern French music, and associated with various pro-British movements that collapsed for want of a European war. In each case my special interest was contemporary music, and especially that which stood for the contemporary idea and not a rechauffe of tradition. In those days it was commonly assumed that because I knew more than was quite respectable

about the moderns, I might be challenged with impunity on the classics. This led to some amusing experiences from which I have retained an unholy joy over the mistakes of my classical friends that would be more becoming in a younger man.

A mistake of that kind has occurred in the past week. In the fourth scene of Tschaikowsky's "Queen of Spades," the sinister old countess, discontented with modernity, mumbles a reminiscence of the music of her youth, for which purpose the composer has interpolated bodily the air "Je crains de lui parler la nuit." It occurs in one of Gretry's operas, and is included in most editions of the standard French operatic airs. It was delightful to find an accepted authority on the classics describing this particular episode of the opera as containing "true Tschaikowsky music." It is admitted that Gretry, who wrote during the French Revolution, was sufficiently ahead of his day to foreshadow the Wagnerian Leit-motiv, but it has never been even suggested that he forestalled Tschaikowsky's methods.

The fact is, when one speaks of an authority on the classics, one has hitherto meant only the German classics. How many of these eulogists of tradition are familiar with the great French classics of the seventeenth and eighteenth centuries? The works of Rameau, to mention only one composer, are an inexhaustible fund of enjoyment. That charming soprano, Mme. Rollet, whom Mr. Beecham introduced at the Albert Hall, recently gave me an opportunity of hearing Rameau's "Le Berger Fidele," a solo cantata in three connected movements. The work was new to me, and I welcomed the acquaintance with enthusiasm, combined with wonderment that our singers of classical bent should insist upon giving us music much of which is intolerably dull, while such music as this is available without infringement of their classical prejudices.

Some years ago Thomas Beecham, then making his first bows to British audiences, endeavored to inculcate a taste for this music. Lully, Rameau, Campra, Monsigny, Dalayrac, and this Tschaikowskyish fellow Gretry were among his favorites. Had he then had the Diaghileff ballet at his beck and call I feel sure he would have raided that delightful ballet, "Les Elements," of Destouches, in which King Louis XV himself once pointed a royal and elegant toe. I was haunted at the time by an absurd jingle of the "Punch, brothers, punch" type, known to oculists, I believe, as a mantra. It ran something like this: "Oh, Thomas, Thomas Beecham, your mission is to teach 'em, that there's music just as fine grown on both banks of the Rhine."

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ALBERT SCHOTT.

as well as he does that of the Teutonic fatherland, and who masters the Lieder repertoire as satisfactorily as he conquers the operatic branch of vocalism. It is not unlikely that Mr. Schott will be heard in Wagner opera in this country next season, but under any circumstances, his recital tour will be an extensive one and thus many American localities will be enabled to make acquaintance with the fresh Schott voice, the Schott temperament, and the charming Schott personality. The tenor's tour is under the direction of M. H. Hanson.

A Musical Summer.

Accompanying is a snapshot of Dr. Ernst Kunwald and Theodore Spiering, taken recently at Lake Placid, N. Y., where the two musicians and their families have had sev-



DR. KUNWALD AND THEODORE SPIERING.

eral convivial meetings, as their summer homes are only a few hours' journey apart.

Vivian C. Sanford Locates in New York.

The MUSICAL COURIER takes pleasure in announcing the return of Vivian C. Sanford to New York for active work in teaching piano and violin and in concertizing. She will be associated with Mme. Haggerty-Snell, the well known vocal instructor, at 130 West Ninety-seventh street, New York.

Vivian Sanford was born in Kentucky. She, however, received her musical education at the Royal High School, Berlin, the Royal Vienna Academy, and the Paris Conservatoire and received her degree of B. A. at the Leland Stanford University of California.

Mme. Sanford has toured the world as soloist in concert and oratorio and as operatic accompanist, also she was

soloist with the Theodore Thomas Orchestra, and has been decorated by Queen Victoria and other crowned heads.

Mme. Sanford possesses a charming personality, a true musical temperament and has the magnetic faculty of inspiring her pupils, keeping them always enthusiastic in their work.

Besides teaching piano and violin, Mme. Sanford will specialize in practical harmony as learned by her abroad and as taught by her in some of the leading schools. Mme. Sanford claims that by her own method she has succeeded in shortening the time usually spent in the study of music by fully one-third with this system of harmony. Beginners even learn notes and rhythm through this practical method, and she says that advanced scholars can accomplish with this system in harmony what any school teaches in one year.

Mme. Sanford has also perfected a kindergarten system in music known as the "Brownie System," in which all the drudgery of the beginning is eliminated.

During the season Mme. Sanford will give several recitals, more concerning which will appear from time to time in these columns.

Diaphragmatic.

Harry Dodd, the well known English actor, a recent guest at Oscar Seagle's colony, Hague-on-Lake George, N. Y., seems to be pleasantly annoyed by voice culture—with diaphragm. He has evidently made a close study of



AT HAGUE-ON-LAKE GEORGE.
Oscar Seagle (center), Mrs. Seagle (right).

Mr. Seagle's pupils at work, hence this sweet flow of poetry, titled "Diaphragm."

Oh, once I thought I'd like to sing,
My voice was just a crazy thing.
My friends I tortured like a plague,
'Til someone said, "Oh, go to—Hague."
Chorus: And take a nice "Virginia ham";
Also pack up your diaphragm.

My voice was a cross 'twixt deaf and dumb,
I'd thickening of the tympanum,
One lung was all the wind I'd got,
My vocal cords were tied in a knot.
Chorus: Bibbi he tried with many a ———
To straighten it on my diaphragm.

Just put some suet on a stove,
Then from the ham you take a clove
And mix it with some Roquefort cheese.
You'll get a voice just like Elise.
Chorus: I'm crazy about Elise, I am,
I've got that off my diaphragm.

One night I went out after dark,
Of course, to serenade Miss Clarke;
In the woods an owl began to hoot;
I went for my gun and prepared to shoot.
Chorus: 'Twas sweet Pauline like a suffering lamb
Punching herself on her diaphragm.

Now Shakespeare wrote a song, I think,
Called "Let Me the Canican Clink, Clink, Clink,"
And every time I hear that Klink,
I feel I want a good long wink.
Chorus: Did Shakespeare write an epigram
About Miss Klink and her diaphragm?

One night I heard the call of the wild,
It sounded like a tortured child,
But it wasn't a tortured child at all,
She was having an hour with Lucy Call.
Chorus: With dialect and diagram,
You hear the Call of the diaphragm.

If in the woods you hear Welsh wails,
It's Juliet practising her scales.
Although the rumor's rather vague,
We hear she's disappeared from Hague.
Chorus: An Island Harbor telegram
Says Juliet's there with her diaphragm.

Mrs. Kicker—"This song ad. says, 'Try this on your piano.' I wonder if it's worth while?" Kicker—"Get the neighbors to try it on theirs first. If it does their piano any good, we'll see if it can cure ours."—Judge.

BROOKLYN'S APOLLO CLUB.

Brooklyn Life Publishes Merited Tribute to Distinguished Organization and Its Activities.

In the May issue of the Brooklyn Life this article, descriptive of the Brooklyn Apollo Club, appeared:

"A week ago I remarked the long life and prosperous condition of the Apollo Club. A brief survey of its history, aims and accomplishments seems not out of place, even though such has been done at least in two instances, once by Frederick Reddall at the time of the club's twenty-fifth anniversary and again by the Eagle under date of January 12, 1908, when the Apollo was preparing to leave Association Hall for the then new Academy. Much, therefore, of the following will be an old story to many, but perhaps a reviving of old memories and a realization of the achievements of the Apollo may revive interest where it has flagged and arouse it where it has never existed so that even more sympathy and support may be lent to this oldest and perhaps most representative of Brooklyn's musical organizations. There is need that we hold fast to those organizations that are peculiarly our own, for in the fusing of our lives with our Manhattan cousins has come a decay in Brooklyn institutions. We have in many respects ceased to have an individuality; we have become immersed and lost in the broader and more vigorous life of the greater city. Those institutions, therefore, which have been associated with Brooklyn and the sphere of whose influence has been limited to this borough well deserve perpetuation and encouragement. By this I do not mean to imply that the Apollo Club is in need of assistance, but the co-operation of still more members in its work could not but widen the club's opportunity to strengthen the musical culture of the community.

"The Apollo Club had its beginning November 1, 1877, in the house of Chauncey Ives, located at 340 Schermerhorn street, when a number of young and enthusiastic men met to find musical expression and companionship. An organization was effected, Dudley Buck, at the time organist of Holy Trinity Church, engaged as conductor and the first public concert given March 27, 1878. The chorus was composed of only twenty-three men, but sang effectively and pleasingly, so that subscribers were assured and a perpetuation of the organization guaranteed. In the years that followed the club grew in numbers and distinction and year in and year out its concerts held an important place in the musical life of the borough. They were given in the old Academy on Montague street until it was burned, after which the club was obliged to make use of the little Association Hall; but the building of the present Academy once more furnished a large auditorium for its use. Even then in the matter of place for the concerts the club has undergone little change, whatever there was being due entirely to events outside of its control.

"In the long thirty-seven years of its history there have been but two conductors, Dudley Buck and John Hyatt Brewer, and in the methods and aims of the two men but little difference has existed, no strange fact since the younger man was the pupil of the elder and naturally assimilated the sound precepts of his teacher. In fact the policy of the club has never suffered change. Without repetition there is a similarity in the programs from year to year that bespeaks the continuance of the same ideals that characterized the first years. It would seem not out of place to recall the words of Mr. Reddall in 1903: 'The Apollo Club, as is well known, has had no other conductor all these years, with the exception of the December and February concerts, seasons of 1901-02, which were conducted by John Hyatt Brewer, during Mr. Buck's illness. It may with perfect justice be said that in certain respects the organization and its achievements constitute a monument of which its musical director may be proud. In the early days of the club's history, owing to the dearth of proper material in English, it became necessary for its conductor to compose or arrange a great deal of music for its especial use, the total amount comprising some eleven original pieces with orchestral or other accompaniment, six unaccompanied songs, ten harmonizations or special treatments of familiar subject, and between twenty-five and thirty translations or adaptations of foreign texts, including various orchestrations. Nor does this exhaust the tale, for it was Mr. Buck's practice, during his frequent trips to Europe, to literally ransack libraries and publishing centers for novelties, many of which he revised or edited. Some of his most notable original compositions for male voices were written for and had their first performances by the Apollo. Among these may be mentioned 'The Voyage of Columbus,' 'The Bugle Song,' 'The Nun of Nidaros,' 'Paul Revere's Ride,' 'Twilight' and 'King Olaf's Christmas' and 'Chorus of Spirits and Hours' from Shelley's 'Prometheus.' The same is true of the composer's charming arrangements of such songs as 'Annie Laurie,' 'Robin Adair,' 'The Bluebells of Scotland,' etc."

"So an old friend and admirer wrote of the Apollo Club and its conductor. Since 1903 John Hyatt Brewer has directed its musical fortunes and has kept the results

on a level with the achievements under Dudley Buck. And this has been no easy task, for the nature of the club and the kind of audience that must be pleased necessarily have restricted the musical field. All compositions do not lend themselves to rearrangement and exceedingly few have been written for male voices alone. Certainly the greatest of choral compositions have been for the mixed choir. Indeed it has only been when the composer had particular use for such compositions as had Dudley Buck that we find examples of this kind of work. The German works for the Männergesang are not always available nor gratifying to an American audience. The same is true of the examples of the old ecclesiastical school. So within a limited field Mr. Brewer's has been no easy task and the amazing thing is that he has given programs that have been interesting, pleasing and varied, but which at the same time have introduced novelties and revised old favorites."

WILLIAM B. MURRAY, JR.

Lucky Little Lisbon.

The natives of Lisbon, N. H.—a beautiful spot in the White Mountains—are congratulating themselves on their good luck in entertaining Katharine Goodson and her husband, Arthur Hinton, with some dozen teachers from va-

KATHARINE GOODSON.



MME. GOODSON AND HER PUPILS.

rious parts of the United States, who have gone there to study with the famous pianist during the summer months. It can well be imagined that it was no little surprise to the peaceful inhabitants, who at most number two or three thousand, to wake up one morning to hear the strains of the Bach "Chromatic Fantasia and Fugue" floating over hill and dale, and from other of the charming cottages where the students are located, such numbers as the "Waldstein" sonata or Schumann's "Kinderscenen."

To quote from the Lisbon Courier: "The pupils, who are accomplished musicians and in most cases teachers of music in one of the large cities, are proving themselves a great addition to the social life of the town, and those village people who have room esteem it a great privilege to take them into their homes."

The accompanying snapshots show Mme. Goodson with her group of pupils, and the pianist sitting on the steps at "Felixstowe," a charming country house about a mile and a half above the town, which she and her husband are occupying until the end of September.

Dudley Buck Will Offer Opera Classes.

On Monday, September 13, Dudley Buck, the New York vocal teacher, will resume his activities at his studios in Aeolian Hall. An innovation at the Dudley Buck studios will be the opening of an opera class on Monday, November 1. There will also be classes for languages, stage deportment, fencing and dancing, all of them under the personal supervision of Mr. Buck, who for five years sang in the various opera houses of Italy, Germany, England and America, his repertoire including forty principal roles. Mr. Buck will have the able assistance of Allen Hinckley, the basso, who has sung in many of the foremost opera houses of the world, including the Metropolitan, the Chicago Auditorium, Covent Garden, and those of Paris, Hamburg, Bayreuth, South America and Australia. With so gifted a teacher as Dudley Buck and so experienced an assistant, this opera class will without doubt prove of exceptional value to those wishing to study for this field of vocal activity.

At present Mr. Buck and Mr. Hinckley are resting and enjoying life at Barnstable on Cape Cod, and incidentally planning great things for this winter, which anticipations bid fair to be realized.

Emil Paur's Tribute to Anne Arkadij.

Lovers of the Lied in America will have an opportunity this coming season to listen to an especially gifted artist in this line. Anne Arkadij, who has made a specialty of Lieder, particularly those of Brahms, will make a tour of this country. When it became known that Miss Arkadij would remain in this country and not return to Europe her many friends and admirers abroad were greatly disappointed. To her Emil Paur wrote as follows:

I am sorry you decided to stay in America next season instead of coming over to us. I will miss you and your beautiful voice very much indeed. It was always a great delight to me to hear your very artistic conception of arias and German songs. I enjoyed especially your Brahms. I loved to accompany you. I am quite sure you will have a great success with your recital tour in America, the Americans know how to appreciate the best.

With all kind wishes for you and your future, believe me,

Sincerely yours,

EMIL PAUR.

OBITUARY

Melville Stewart.

Melville Stewart, the actor and singer, died suddenly of heart disease at his summer home in Seagate, L. I., August 5.

Mr. Stewart was born in London, but came to America twenty-five years ago.

His widow, Genevieve Finlay Stewart, the contralto, and a fifteen year old son, Albert, survive him.

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VIRGINIA AND THE SOUTH.

BY THORNTON W. ALLEN.

(Article X.)

The writer has just received several new songs, sent to him to be criticised. All have been written by a Southerner who has evidently been convinced that there is money in song writing.

Probably no State in the Union has boasted of so many men of note as Virginia, and yet she would still add another.

Song writing is both an art and a science. It is a pastime for a few and a business for many. A very small number of persons to make "big money" out of it; a still larger number earn a fair profit in royalties, and the majority lose all they ever put into the business.

Sometimes we read of a small fortune being made from the sales of a successful composition. We have heard of a beautiful new home recently erected near New York out of the receipts of several compositions. But do we read of the thousands of poor dreamers and sentimentalists who submit lyrics and poems, and even music to the various publishers continually, only to have them returned with a letter stating that, for so much money, that particular concern will be glad to publish them?

The writer can cite cases where the words or the music have been actually stolen, almost bodily, and a new name placed where the old one should be.

The mail order departments of the various publishing houses do a most flourishing business, and a large number of the letters come from the South.

I recently had occasion to discuss with an old Confederate soldier the subject of song poems. I was deeply surprised when he suddenly got up, opened a drawer in an old mahogany desk and produced several hundred lyrics, many of them already set to music. From underneath them all he then brought out several published copies of the same words, printed under a different title and bearing a different composer's name. All had been returned, and after years and years of hard work he had given up, convinced that the publishers at least were unappreciative.

The real popular songs today are the so called "rags," which are only popular because money has made them so.

A wealthy promoter once told me that if some one would give him any kind of a patent medicine, tonic or prepared food and \$100,000 with which to advertise it, he would make the owner a millionaire. He is worth millions himself, all made in a like manner, and, after all, there is a lot of truth in what he said.

Even in New York, if you could pay every cabaret singer to use your song, every orchestra and band to perform it, and could afford to hang an electric sign over Broadway or insert the chorus in all the magazines and newspapers to advertise it, you would soon have the whole metropolis humming and singing it even in the streets. It has been stated that it costs at least \$25,000 to make a song a real success, and this figure is only a small estimate.

There is a wide difference between the song that is shoved down the throats of the public and the song that wins its way by choice and by merit. The popular song that is picked up today and forgotten tomorrow is not worth very much, and in the end the song with merit wins.

Recall the old songs of the South! How they have lived and grown in popularity yearly.

What has happened to such well pushed and advertised songs as "Alexander's Rag Time Band," "Oh, You Beautiful Doll," "Row, Row, Row," "I Love the Ladies," etc.? Thousands and thousands of dollars have been spent on these compositions, but where are they now?

But do you still hear of the "Merry Widow" music, the "Red Mill" tunes, or airs from the "Chocolate Soldier," "Pink Lady," etc.?

And do you still hear the music of "Tell Me, Pretty Maiden," "My Heart at Thy Sweet Voice" ("Samson and Delilah"), Tosti's "Goodbye," Rubinstein's "Melody in F," Nevin's "Rosary," Nevin's "Oh, That We Two Were Maying," and then such songs as "Dixie," "The Old Folks

at Home," "Way Down Upon the Swannee River," "Mandalay," "Way Down Yonder in the Corn Fields"?

Thus, it goes to show that the better the song is written the longer it lives. The more merit it has to it the better it is liked and the more popular it becomes. It may take years to achieve success, but history shows us great things were never done in a day.

If it is money you are after, go ahead and produce the commonplace, anybody type of song, learn it and sing it; if you get any pleasure from it, you are welcome to it.

If, however, you want real enjoyment, genuine pleasure and complete satisfaction; if you want a song always to remember and a song of real worth and deserving of success, select the kind of song your father or mother used to sing, the song that time has tested, the kind of song that was made to live, the song emanating from brains and knowledge.

Scattered about the country there are lots of lyrics and lots of melodies stuck here or there in some old cubby hole, which are worth publishing. If the publishers (the printers of so called "popular music" I refer to principally) would give the writers and composers a chance, and the public would cultivate its taste along these lines, we would all be moving in the greatest musical era the country has ever known.

Encouragement is the greatest boon to success.

Utah Musicians in California.

[From the Salt Lake City Deseret News.]

Dispatches to the Deseret News have kept the public fully posted on the brilliant progress of the Ogden Tabernacle Choir and its assisting artists along the coast. They have sung in six concerts in all, two in San Diego, two in Los Angeles, and two in San Francisco. They will remain over to participate in the exercises on Utah Day today, and then come direct home. Emma Lucy Gates, soloist of the party, will stay over to take part in the genealogical convention. All in all, the choir has made a fine record, one that will do great good in imparting to the people of the West some knowledge of the cultural life and progress in Utah.

The California papers at hand echo the sentiments already printed. Professor Ballantyne is given high praise as one of the foremost conductors of the country. Miss Gates has had ovations everywhere. Professor McClellan's work as organist has been generally lauded, and Mr. Hofmeister, the Eastern baritone, has shared in the favors bestowed.

The Sun and Tribune of San Diego give specially hearty notices of all the artists.

With Pleasure.

Writing, Opera House,
Syracuse, N. Y., August 9, 1915.

To the Musical Courier:

In your issue of August 5 you have a very fine article for the San Carlo Grand Opera Company, and mention all the towns in the East that they will play with the exception of Syracuse. Will you please make mention in your next issue that the San Carlo Company plays the Wieting Opera House, this city, on October 25 and 26. Thanking you in advance, I am,

Very truly yours,
FRANCIS P. MARTIN,
Business Manager.

Louise Cox Will Sing at Little Rock.

Louise Cox, soprano of the Metropolitan Opera Company, who is under the management of the Music League of America, will sing at Little Rock, Ark.

Unclaimed Letter.

A letter addressed to Edith Rubel is being held for claimant at the MUSICAL COURIER office, 437 Fifth avenue, New York.

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